

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday – October 11 at 7:00pm

Symphonic Wind Ensemble

*Works by Jan Van der Roost, Timothy Mahr,
Jack Stamp, Clifton Williams, and Ty Bloomfield*

\$15 gen., \$10 sen., \$5 student

Thursday – October 12 at 7:00pm

Symphony Orchestra

*“Roses from the South” by Johann Strauss Jr.
Mozart Clarinet Concerto (Noah Blevins, clarinet)*

Dvorak's 8th Symphony

\$15 gen., \$10 sen., \$5 student

Wednesday – October 18 at 7:00pm

Concert Band

*Works by Ayatey Shabazz, Randall Standridge,
Ralph Vaughn Williams, John Mackey,
Zo Elliot, John Zdechlik, Gary Gilroy,
and David Shaffer*

\$15 gen., \$10 sen., \$5 student

Thursday – October 19 at 7:00pm

Jazz Ensembles

\$15 gen., \$10 sen., \$5 student

Faculty Recital

Keith Bohm, saxophone

with

John Cozza, piano

and special guest

David Chapman, guitar

WEDNESDAY, 7:00 P.M.
SEPTEMBER 13, 2023
CAPISTRANO HALL 151

PROGRAM

<i>Presto</i> from Alto Saxophone Sonata (1988)	David Gillingham (b. 1947)
And Everything Is Still... (2008)	Andy Scott (b. 1966)
Venture (2015)	Jenni Watson (b. 1985)
Sueños de Flamenco (2018) with David Chapman, guitar	Stacy Garrop (b. 1969)
Leaves (2017)	Jenni Watson
Adiós Nonino (1959)	Astor Piazzolla (1921-1992) arr. Nobuya Sugawa
Open Tower (2021)	Jenni Watson
Our House is on Fire (2020)	Alastair Penman (b. 1988)
I Believe (2022)	Shao Ying Low (b. 1982)
Paquito (2018)	Andy Scott

Cast in three movements, David Gillingham's *Alto Saxophone Sonata* is a tour-de-force that showcases the versatility of the instrument of both the saxophone and piano. It was premiered at the World Saxophone Congress in Japan in 1988 by John Nichol, Professor of Saxophone at Central Michigan University, with David Gillingham at the piano. The third movement is cast in sonata-rondo form with the driving primary theme accompanied by triplet figures in the piano and a very tuneful secondary theme. A frantic tempo governs this movement from its intense beginning to its wild and flourishing ending.

David Gillingham earned Bachelor's and Master's degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by nationally recognized ensembles. Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A, I.T.A., and Dorn. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

And Everything Is Still... is inspired by a poem written by Lemn Sissay, from his children's book *The Emperor's Watchmaker*. The work, was commissioned by the Royal Northern College of Music. This version for alto saxophone and piano was premiered by Andy Scott and Adam Caird at the 8th RNCM Saxophone Day on November 16, 2008. A simple melody unravels alongside delicate harmonic statements, creating a calm and gentle atmosphere.

Andy Scott is a British saxophonist and composer, who has performed all over the world, with the award-winning Apollo Saxophone Quartet and his group SaxAssault. He performs with Caliente, a trio with flautist Clare

Southworth and harpist Lauren Scott, and in a duo with RNCM Tutor of percussion, Dave Hassell. For many years Andy has freelanced with the Halle Orchestra, Psappha & Apitos. He is co-Artistic Director with Rob Buckland of the annual RNCM Saxophone Day, founded the World Tenor Saxophone Consortium in 2003 and launched the Tenor Saxophone Index, a new online repertoire resource, in 2012. He received a British Composer Award in 2006 for his double saxophone concerto *Dark Rain* and has written many works for the saxophone that are performed and recorded worldwide. His work *Spirit of Mingus* was shortlisted for a Basca award in 2012, commissioned by Foden's Brass Band. His tenor saxophone concerto was premiered by Branford Marsalis at the World Saxophone Congress in 2012, with the Scottish Chamber Orchestra, conducted by Clark Rundell. He is currently the professor of saxophone at the Royal Northern College of Music.

Venture for alto saxophone and piano was composed in 2015 to honor the memory of saxophonist Hannah Marcinowicz, who gave the UK premiere of the work at King's Place, London for the 2015 Women of the World festival. All profits from the sale of the piece go to the Marcinowicz Goldstein Award at the Royal Academy of Music. *Venture* is a short piece depicting the conflicting emotions of world travel – excitement, trepidation, and wondrous joy and discovery.

Jenni Watson was born in Manchester, England. She is a saxophonist, composer, arranger and multi-instrumentalist. Bringing her predominantly Classical music background together with a love of many wide-ranging styles, she merges several genre boundaries and is popular for composing in an aesthetic, emotional and accessible style. With several albums to her name, as performer and/or composer, she continually explores new avenues, with a passion for bridging technicality with musicality in her melodic content. Increasingly, her works explore the marriage of her acoustic multi-instrumental recordings with an exploration into electronic manipulation and found sound. Jenni studied with Andrew Wilson at Chetham's School of Music and Rob Buckland and Andy Scott at the Royal Northern College of Music, where she achieved her MMus with distinction.

Sueños de Flamenco (Flamenco Dreams) for alto saxophone and guitar was composed in 2018 by American composer, Stacy Garrop and commissioned by Duo Montagnard (Joseph Murphy, saxophone, and Matthew Slotkin, guitar). The work portrays a young gypsy couple who dance the flamenco with great longing, passion, and vigor.

Flamenco is an art form involving highly dramatic music and dance. Associated with the Andalusia region of southern Spain, its actual origins are less clear, though historians theorize that gypsies brought the predecessors of flamenco to the region as they migrated from India prior to the 15th century, absorbing Spanish, Sephardic, Islamic, and Moorish musical traditions along the way. Over the centuries, Spain's ruling classes undertook systematic persecutions of populations who did not agree with their religious ideals, forcing gypsies to take refuge in Andalusia's isolated mountain regions to survive. Not surprisingly, the topics of gypsies' songs frequently touch on longing, despair, rage, anguish, and hope.

Stacy Garrop is an award-winning, nationally recognized freelance composer and lecturer residing in Chicago, whose music is centered on dramatic and lyrical storytelling. Her catalog covers a wide range of genres, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, and various sized chamber ensembles. She has received the Arts and Letters Award from the American Academy of Arts and Letters, Barlow Prize, three Barlow Endowment commissions, and a Fromm Music Foundation grant. Notable commissions include *The Battle of the Ballot* for the Cabrillo Music Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *Glorious Mahalia* for the Kronos Quartet, *The Transformation of Jane Doe* for the Chicago Opera Theater, *Give Me Hunger* for Chanticleer, and *My Dearest Ruth* for voice and piano with text by the husband of the late Justice Ruth Bader Ginsburg. She received her education from the University of Michigan, University of Chicago, and Indiana University.

Leaves for alto saxophone and electronic track was composed in 2017 by Jenni Watson and is a short concert piece about turning over a new leaf, with both calm and lively sections. Composed at the start of a new year, the piece is about excitement and trepidation of new ideas and challenges, plus some reflection from the past.

Adiós Nonino (Farewell, Granddaddy in Rioplatense Spanish) is a composition by tango Argentine composer Astor Piazzolla, written in October 1959 while in New York, in memory of his father, Vicente "Nonino" Piazzolla, a few days after his father's death. In 1959, Piazzolla was on a tour in Puerto Rico when he received news of the death of his father, Vicente Piazzolla, nicknamed "Nonino," due to a bicycle accident in his hometown of Mar del Plata. This news, coupled with the tour's failure, economic problems, and homesickness, led Piazzolla to depression. There, after receiving such devastating news he composed this work in about thirty-minutes as a tribute

to his father, based on "Nonino", another tango Astor had composed five years earlier in Paris, also dedicated to Vicente Piazzolla. Astor Piazzolla's son, Daniel writes: "Dad asked us to leave him alone for a few hours. We went into the kitchen. First, there was absolute silence. After a while, we heard dad playing the bandoneón. It was a very sad, terribly sad melody. He was composing *Adiós Nonino*." Because of its melancholic melody and the fact that Piazzolla wrote it so far from his native country while suffering from severe depression, *Adiós Nonino* evokes a strong sense of nostalgia and has become a symbol of the Argentine diaspora. The piece was based on Piazzolla's earlier tango *Nonino*, composed in Paris in 1954, of which he kept the rhythmic part and re-arranged the rest with some additions. It would prove to be one of Piazzolla's most well-known and popular compositions.

Astor Piazzolla was an Argentine tango composer and bandoneón player. His oeuvre revolutionized the traditional tango into a new style termed *nuevo tango*, incorporating elements from jazz and classical music. An excellent bandoneonist, he regularly performed his own compositions with different ensembles. In 1925, Piazzolla moved with his parents to New York where the family lived until 1936. He received his first bandoneón at age eight and learned to play both that instrument and the piano as a child. When the family returned to Mar del Plata in 1936, Piazzolla began playing with a variety of tango orchestras. At age 17 he moved to Buenos Aires. He formed his own orchestra in 1946, composing new works and experimenting with the sound and structure of the tango. About the same time, he began to compose music for film. In 1949, he disbanded the orchestra, unsatisfied with his own efforts and still interested in classical composition. Having won a composing contest with his symphonic piece *Buenos Aires* (1951), he went to study in Paris with Nadia Boulanger. She urged him to remain true to himself and to continue his experiments with the tango. Henceforth, he combined his two musical passions, despite much criticism from tango traditionalists. He returned to Argentina in 1955, but moved once again to the United States, where he lived from 1958 to 1960. When he returned again to Argentina, he formed the influential *Quinteto Nuevo Tango* (1960), featuring a violin, electric guitar, piano, double bass, and bandoneón. Though many of his 750 compositions were written for that quintet, he also composed pieces for orchestra, big band, bandoneón, and cello. His innovations, including counterpoint and new rhythms and harmonies, were initially not well received in his country, but they were greatly admired in the United States and Europe. He moved to Paris in 1974 but returned to Argentina in 1985. In Argentina, Piazzolla's new tango gradually gained acceptance, and his music influenced a new generation of tango composers and was featured during

the 1970s and '80s in film scores, television programs, and commercials. His later compositions included a concerto for bandoneón and orchestra (1979) and, commissioned by the Kronos Quartet, Five Tango Sensations for bandoneón and string quartet (1989).

Open Tower for solo saxophone was composed in August of 2021 by British composer and saxophonist, Jenni Watson. The piece is inspired by improvising at the base of an abandoned cooling tower – the first big space she played in after the 2020/2021 lockdowns due to COVID-19. The work creates a feeling of freedom and enjoyment in sound.

Our House is on Fire for alto saxophone and electronic track was composed in 2020 by British composer and saxophonist, Alastair Penman. In the words of Greta Thunberg, “Our house is on fire,” both literally and metaphorically. When Penman composed this work in October of 2020, California was ablaze, with a record 3.9 million acres of land that had burned – an area greater than ten times the size of London.

Alastair Penman is an emerging British composer and saxophonist. Hailed as a “pioneering instrumentalist and writer” and praised for his “surpassingly beautiful music” and “undoubtedly brilliant mind”, British saxophonist Alastair Penman is a dynamic and versatile performer and composer, presenting contemporary music in new and exciting ways. Having earned masters’ degrees in both Information and Computer Engineering (University of Cambridge) and Saxophone Performance (Royal Northern College of Music), Alastair has a strong interest in the fusion of live saxophone performance with electronic effects, backings, and enhancements to create often previously undiscovered sound-worlds.

I Believe was originally composed on December 3, 2014 for solo piano, but it was still incomplete then. It was finally completed on December 23, 2022 and is dedicated to the talented Singaporean saxophonist, Samuel Phua. It has a beautiful melody in common time that is doubled between the saxophone and piano.

Shao Ying Low is a professional classical pianist, piano accompanist, composer, songwriter and music arranger from Singapore. She obtained her Licentiate at the Trinity College of London (LTCL), Fellowship at the Trinity College of London (FTCL) and Licentiate at the Royal Schools of Music (LRSM) in piano performance under the tutelage of Yeo Bee Choo and the late Ong Lip Tat. A graduate of the Ecole Normale de Musique de Paris – Alfred Cortot in France, she studied piano with the late Annie d’Arco and the late Julien

Rideret, chamber music with Chantal Debuchy and harpsichord with Ilton Wjuniski. While in Paris, she won prizes at competitions such as 1st prize at the Claude Kahn Competition for piano duet with her twin sister, Shao Suan 2nd prize at the Saint-Nom-la-Bretèche Competition, and 2nd prize at the International Competition of U.F.A.M. She has also participated in masterclasses by Olivier Gardon in Paris and Nelly Ben-or in London. She is a full member of the Composers and Authors Society of Singapore (COMPASS), co-founder of the inaugural Singapore Asian Composers Festival 2015, and also co-founder of a newly formed chamber group, Ensemble de la Belle Musique. She has also been a judge for Symphony 92.4FM’s Young Talent’s Project since 2012.

Paquito was composed in 2018 by British composer and saxophonist, Andy Scott. The piece pays homage to the brilliant composer, saxophonist, and clarinetist, Paquito D’Rivera. The work is a fast salsa based around a two-three clave pulse. The world premiere recording is by Grammy Award-winning saxophonist Tim McAllister, and pianist Liz Ames.

Dr. Keith Bohm is a native Californian who received his DMA in performance from the University of Missouri-Kansas City, Conservatory of Music, his MM degree from the University of Southern Mississippi, and BM degree from California State University, Sacramento. His principal saxophone teachers were Tim Timmons, Lawrence Gwozdz, Harry Kinross White, Carina Raschèr, and Jack Foote. Dr. Bohm has held the position of Lecturer in Music, Saxophone at California State University, Sacramento since 2001 and also held the position of Artist Affiliate of Saxophone at the University of California, Davis from 2001-2012. He was Artistic Director and Co-Director of the Festival of New American Music at California State University, Sacramento from 2005-2015.

Dr. Bohm is noted for his “virtuosity,” and “expressive playing” (*Sacramento Bee* and *San Francisco Classical Voice*). He is currently a Yanagisawa Performing Artist through the Conn-Selmer Corporation, an ACME Artist through Mu Phi Epsilon, and has performed recitals in major cities across the United States, including a live broadcast performance at the John F. Kennedy Center for the Performing Arts in Washington D.C. He has also toured throughout Europe including Paris, France for the *Bicentenaire de la Revolution Francaise*, the *Montreux Jazz Festival* in Montreux, Switzerland, and music festivals throughout Canada and Italy. He was also the winner of

the 1998 Mu Phi Epsilon International Competition held in Tacoma, Washington. Dr. Bohm has given world premiere performances of works by American composers Samuel Adler, Jerome Begin, Leo Eylar, William J. Lackey, Jeffrey Hoover, James Mobberly, Ingrid Stölzel, and Chen Yi.

He has had the privilege to perform as a soloist with the Chamber Orchestra of the South Bay, Merced Symphony, Palo Alto Philharmonic, Merrimack Valley Philharmonic, Diablo Symphony, Gold Country Chamber Orchestra, UCD Orchestra, Sac Satte Symphony Orchestra, California Wind Orchestra, San Jose Wind Symphony, Tacoma Wind Symphony, Sacramento Symphonic Winds, UCD Wind Ensemble, and Sac State Symphonic Wind Ensemble. He has also been the principal saxophonist with the Modesto Symphony, California Wind Orchestra, Mississippi Wind Band, Camellia Symphony, Placer Pops Orchestra, Folsom Symphony, and Empyrean Ensemble. His playing is also featured on the recording, *The Gorgeous Nothings*, music by Ingrid Stölzel for Navona Records.

Dr. 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 University since 2004 and took over as Music Director and Pianist/Organist at St. Michael's Episcopal Church in Carmichael in January of 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 Master of Music degree program in Piano Accompanying. Graduates of the program he administrated from 1994-2001 hold teaching and accompanying positions regionally, nationally and internationally. 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 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. Dr. Cozza is the current President of the Sacramento Saturday Club, the oldest musical organization in Sacramento, and one of the oldest west of the Rockies. As stated in its Constitution of 1893, the aims of the organization are: "the musical improvement of its members and the stimulation of musical interests in Sacramento."

Ecuadorian by birth and a Fulbright scholar, **Dr. David Chapman** is in worldwide demand for Lectures, Demonstrations and Concerts on the Classical, Flamenco Guitar and Lute. His career has taken him to stages in Russia, China, Japan, Thailand, So. Korea, France, England, Germany, Italy, Ecuador, Argentina and Mexico as well as extensively through the US. Dr. Chapman has been featured as a soloist with Orchestras such as the Orquestade Cámara de Córdoba (Argentina), the Orquesta Sinfónica de Guayaquil (Ecuador), The Sacramento Symphony, The Austin Chamber Orchestra and The San Francisco Conservatory Orchestra and The Sacramento Chamber Music Society. David published the guitar method, "Xitarra Sapientia" and is soon to release "Smart Practicing," a guide to instrumentalists who seek to establish a healthy and successful practice routine. He leads the California State University, Stanislaus Guitar Department since 2017 where he is the Artistic Director of the ¡Guitarraganza! Guitar Festival. He is currently the Chair of the Music Department at CSU, Stanislaus.

Before his appointment at CSU, Stanislaus as Department Chair and Director of Lute and Guitar Studies, Dr. Chapman served as the Director of Guitar Studies at the Modesto Junior College for 19 years. Students from this studio have gone on to programs such as the San Francisco Conservatory; The University of Southern California (USC); McNally Smith College of Music, Saint Paul; Roosevelt University, Chicago; CSU, Stanislaus; CSU Fresno, Sacramento State, and Humboldt State University. Dr. Chapman did studies at the Musikhochschule Köln (Germany -as a Fulbright Scholar), the Academia Chigiana (Siena, Italy), the Conservatorio Antonio Neumane (Guayaquil, Ecuador), the San Francisco Conservatory of Music, the University of Texas at Austin as well as the California State Universities in Fresno and Sacramento.