

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday, October 8 – 7:00p.m. – Concert Hall

Symphonic Wind Ensemble

Kirkpatrick Fanfare - Andrew Boysen

Hammersmith Prelude and Scherzo - Gustav Holst

Suite of Old American Dances - Robert Russell Bennett

AYO - Katahj Copley

Variations on a Korean Folksong - John Barnes Chance

Landscapes - Rossano Galante

(\$15 general, \$10 senior, \$5 student)

Thursday, October 9 – 7:00p.m. – Concert Hall

Symphony Orchestra

Alexander Borodin's Symphony No. 2

Franz Strauss Concerto for Horn

with concerto competition winner Anthony DePage.

(\$15 general, \$10 senior, \$5 student)



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Faculty Recital

Keith Bohm, saxophone

with

John Cozza, piano

and special guests

Russell Veirs, soprano saxophone

Gabe Read, tenor saxophone

Rachel Lewis, baritone saxophone

WEDNESDAY, 7:00 P.M.
SEPTEMBER 24, 2024
CAPISTRANO HALL 151

Suite for Alto Saxophone and Piano, Op. 55 (2014) I. Allegro	Fazil Say (b. 1970)
Solo de Concert, Op. 35 (1898)	Gabriel Pierné (1863-1937) trans. Makoto Hondo
Poème (1955)	Marcel Perrin (1912-1996)
Many Faces (2015)	Jenni Watson/Martin Jacoby (b. 1985)/(b. 1988)
Lilac Tears (2022)	Jennifer Jolley (b. 1981)
Morricone Paradiso (2021)	Ennio Morricone (1928-2020) arr. Toshio Mashima
Escapades for Alto Saxophone and Orchestra (2002) I. Closing In II. Reflections III. Joy Ride	John Williams (b. 1932)

INTERMISSION

Converging Spectrums (2018) I. Allegro	Kevin Day (b. 1996)
Metrofusion (2024)	Kevin Day
Russell Veirs, soprano saxophone Gabe Read, tenor saxophone Rachel Lewis, baritone saxophone	

UCLA. Additionally, Veirs has presented multiple college saxophone masterclasses and has led music clinics at numerous public schools and summer music camps and festivals. Led by his passion for the saxophone's history, he released an album of early 20th century music for saxophone and piano with pianist Dr. James Lent in 2018. Dr. Veirs earned his B.A. and M.M. degrees from UC Davis and Sacramento State, studying with Dr. Keith Bohm at both universities and earned his D.M.A. under the guidance of Dr. Douglas Masek at UCLA.

Gabe Read has a sound "rich in overtones" and delivers performances which are "dramatic, intelligent, musical, and reliable." A lover of the standard repertoire and an advocate for new music, Read has performed a wide range of colorful repertoire ranging from baroque transcriptions to newly commissioned world premieres. Equally passionate about the saxophone's unique role in orchestral settings, Read's orchestral ensemble engagements include performances with the Camellia Symphony Orchestra, Music in the Mountains Orchestra, the Folsom Lake Symphony Orchestra, and the Modesto Symphony Orchestra with vocalist James Tormé. A second prize winner of the 2025 Classical Music Stars competition, Read has performed in master classes for Todd Rewoldt, the MANA Quartet, Russel Viers, and Preston Duncan. Read is a member of Mu Phi Epsilon music fraternity and Pi Kappa Lambda honor society. He received degrees in Music Education (BM '16) and Saxophone performance (BM '16, MM '22) from California State University, Sacramento. Read is also a music educator maintaining a roster of private students in the greater Sacramento Area and has been the director of bands at El Camino High School in Sacramento since 2019.

Rachel Lewis graduated from Sacramento State in Spring 2025 with a bachelor's degree in music education and Saxophone Performance. She is currently completing her student teaching at First Street Elementary School in Lincoln, CA, as part of Sacramento State's Teacher Credentialing Program in Music. During her undergraduate studies, Rachel was a three-time recipient of the Ronald A. Holloway Scholarship for talented wind and percussion students and was awarded the Saturday Club Scholarship for her final jury in Fall 2024. She was also deeply involved with her collegiate NAFME chapter, where she served as both event coordinator and secretary. Most recently, she attended NAFME's Collegiate Leadership and Advocacy Summit in Washington, D.C., where she promoted the importance of music education in schools nationwide. Aside from her larger commitments, Rachel enjoys teaching private piano lessons and accompanying friends, family, and students on piano. She is devoted to inspiring musical artistry both through her own performance and through her teaching.

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.

Russell Veirs is winner of multiple awards such as the prestigious Beverly Hills National Auditions and the University of California Los Angeles All-Star Concerto Competition. Dr. Russell Veirs has performed as a soloist with the UCLA Philharmonia, Dana Point Symphony, CSUS Symphonic Wind Ensemble, and numerous community ensembles. As an orchestral saxophonist, he has performed in venues such as Schoenberg Hall, Mondavi Center's Jackson Hall, the Gallo Center for the Arts' Mary Stuart Rogers Theater, and Memorial Auditorium in Sacramento. In 2016, he was selected to perform as a soloist on the Sunday's Live! radio broadcast from LACMA's Bing Theater as part of a celebration of Adolphe Sax's birthday. Veirs has had the privilege of premiering numerous solo and chamber works for saxophone, most recently *Optimist Quintet* by Bevan Manson. The Barefoot Trio (saxophone/violin/piano), of which Veirs was a founding member, served as ensemble-in-residence during the 2015-2016 academic year at UCLA which led to the premiere of *Reminiscence* by Glenn Llorente in May of 2016. As an educator, he has had the opportunity to coach both the UC Davis and CSUS saxophone quartets, assist with coaching the UCLA woodwind chamber ensembles, and co-taught beginning saxophone as part of the woodwind methods course at

***Suite for Alto Saxophone and Piano, Op. 55* by Fazil Say**

Turkish pianist and composer, Fazil Say has been captivating audiences and critics around the world for over 25 years. Since the beginning of his career, he has performed with many renowned American and European orchestras and numerous leading conductors, building up a diverse repertoire ranging from Bach to Viennese Classical Romantic and contemporary music, including his own compositions for piano. As a composer, Fazil Say has received commissions from leading institutions including the Boston Symphony Orchestra, Orpheus Chamber Orchestra, the BBC, Salzburg Festival, WDR, Munich Philharmonic, Schleswig-Holstein Music Festival, Wiener Konzerthaus, Dresden Philharmonic, and the Fondation Louis Vuitton, among others. His oeuvre encompasses six symphonies, two oratorios, several solo concertos, as well as numerous works for piano and chamber ensembles. Say is a passionate advocate of music as a path to social change in his native Turkey and beyond. "I strongly believe that art and music will form a bridge between Western and Eastern cultures, blending and transforming these cultures."

Suite for Alto Saxophone and Piano, Op. 55, is a virtuosic work that consists of six short pieces for alto saxophone and piano. Fazil Say composed his *Suite* in 2014 in commission of the legendary saxophone virtuoso, Nobuya Sugawa with whom he performed the world premiere in Tokyo with in 2014. The pieces are very much inspired by Turkish rhythms, dances, and folklore. They are composed in modal and sometimes atonal character.

***Solo de Concert, Op. 35* by Gabriel Pierné**

Gabriel Pierné was a turn-of-the-century French composer, conductor, and pianist. Pierné's music education was a priority from a young age, and after moving to Paris at the age of 7, Pierné enrolled as a student at the Paris Conservatoire studying composition with César Franck and Jules Massenet. When Pierné was 19, his cantata *Edith* won the Prix de Rome—thus opening his career to future compositional and pedagogical opportunities following his education. Pierné considered his years at the Villa Medici in Rome to be some of his happiest, finding that his time there profoundly inspired his later compositional style. Upon his return from Rome, Pierné taught at his parents' private music school and, in 1890, he replaced César Franck as the organist at St. Clotilde in Paris, which would ultimately serve as a springboard for his future career. In 1903, Pierné was invited to serve as deputy conductor of the Concerts Colonne and, in 1910, was appointed principal conductor—a role he would enthusiastically fulfill until 1933. Although Pierné was certainly devoted to his job as a conductor, he managed to compose several works

throughout his lifetime—often devoting his summer vacations to composing. Pierné's compositional style can be described as melodic, light, religiously inspired, and dance-like. While Pierné displayed a clear reverence for tradition, he experimented with newer styles—specifically those that drew inspiration from Claude Debussy, such as unusual harmonies and the use of unconventional scales.

Solo de Concert, Op. 35 is an attractive work composed for bassoon and piano in the style of the late nineteenth-century display piece. It opens with an energetic theme in D minor that serves as the unifying thread throughout the work. A cantabile subsidiary melody is introduced later, and the piece ends with a lively scherzando derived from the opening theme. The piece was commissioned as the concours piece for bassoon at the Paris Conservatoire in 1898. It was selected again for the same purpose in 1906, 1914, 1922, 1932, and 1943, making it one of the most often used test pieces at the Conservatoire. This arrangement for alto saxophone and piano was transcribed by Japanese composer, Makoto Hondo.

Poème by Marcel Perrin

Marcel Perrin was a French saxophonist and composer throughout the twentieth century. He was the Professor of Saxophone at the Algiers Conservatory and composed over twelve works and technique books for the saxophone. He was a wonderful pedagogue and historian of the saxophone.

Poème for alto saxophone and piano was composed in 1955 and was premiered by the composer himself. He composed many of his works for the students in his studio to perform for contests and juries. The work has a neo-impressionistic style that pays homage to Claude Debussy and glimmers with rays of color in the saxophone and piano throughout the piece.

Many Faces by Jenni Watson & Martin Jacoby

Jenni Watson is a UK saxophonist and composer who focusses on emotional connection. Accessibility and an approachable aesthetic is married with blending genres and exploring intricate musical layering, often balancing acoustic and electronic sounds. Her ongoing #WhyOnEarthMusic series reflects on various effects of climate change, always exploring more positive actions to take. Her music has been heard on BBC Radio 3 and Scala Radio, and she composes production music using live recordings. As a performer she works as a soloist, with her Piano duo partner Martin Jacoby, and as part of Kaleidoscope Saxophone Quartet. She has released several albums as a multi-

that features jazz elements. The title is inspired by the kinetic nature of cities, as well as different jazz fusion riffs that vary and change from section to section. The work gives each instrument in the quartet its own melodic moment and closes with an exciting coda.

BIOGRAPHIES

Keith Bohm is a native Californian who received his D.M.A. in saxophone performance from the University of Missouri-Kansas City, Conservatory of Music, his M.M. degree from the University of Southern Mississippi, and B.M. degree from California State University, Sacramento. His principal saxophone teachers include Tim Timmons, Lawrence Gwozdz, Harry Kinross White, Carina Raschèr, and Jack Foote. Dr. Bohm has held the position of Lecturer of Saxophone at California State University, Sacramento since 2001 and 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 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 is also the winner of the 1998 Mu Phi Epsilon International Competition and has given master classes and clinics throughout the United States. 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. His playing is highlighted on the recording, *The Gorgeous Nothings*, featuring the music of Ingrid Stölzel for Navona Records and he will be a featured soloist with the Auburn Symphony performing *Escapades* by John Williams on October 4th and 5th 2025.

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

Abagnale's broken family"—in the film, the protagonist runs away from home in reaction to his parents' divorce and begins grifting to survive—and inspires resonantly poignant music. The finale, "Joy Ride," is from the soundscape Williams conjured to accompany "Frank's wild flights of fantasy that took him all around the world before the law finally reined him in."

***Converging Spectrums* by Kevin Day**

Dr. Kevin Day is an award-winning, multi-disciplinary composer, jazz pianist, and conductor based in Las Vegas, Nevada. Internationally acclaimed as one of the world's leading musical voices, Dr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, Soul and more. A unique voice in the world of classical music, Dr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion, and gospel. His work explores the complex interplay of rhythm, texture, and melody across genres. Passionate about collaborations that reimagine and advance the future of jazz as an art form, he brings his extensive musical background to the stage and studio as improviser and collaborator. He holds degrees from Texas Christian University (TCU), the University of Georgia, and the University of Miami. He has studied composition with Dorothy Hindman, Charles Norman Mason, Peter Van Zandt Lane, Emily Koh, Gabriela Lena Frank, and Neil Anderson-Himmelspach.

Converging Spectrums was composed for the Zenith Saxophone Quartet in 2018. "The idea to write this new piece for saxophone quartet just suddenly came to me one day. Often times, inspiration just comes to me at random moments and this piece was no exception. Having written for saxophone quartet in the past, it was nice to write for an instrumentation again that I was familiar with." The concept for *Converging Spectrums* was the idea of having different spectrums of color and sound combine, twist, change, and ultimately, converge. There are many things you can do with saxophones to change the color, and so that was something I wanted to explore with this piece. I wanted to push myself to see how I could write for this concept and effectively communicate what I was hearing in my head.

***Metrofusion* by Kevin Day**

Metrofusion was composed in 2024 and commissioned by director, Jason Dimiceli for the Caecus Quartet from McNeil High School in Austin, Texas. The work was premiered and recorded at the 2024 Midwest Clinic in Chicago, Illinois. The work is also the selected repertoire for the NASA 2026 Saxophone Quartet Competition. *Metrofusion* is a rhythmically energetic quartet work

instrumentalist, and the majority of her music is self-published at www.jenniwatson.com.

Martin Jacoby is a UK pianist and composer. "My relationship with music has been a transformative one. An early fixation with the piano gave me the opportunity to perform throughout the U.K as a classical solo and chamber pianist. Performing some of the great works of the piano repertoire showed me how music truly engages with the soul in a most primitive yet profound manner. Whenever I hear music of any kind, I am instantly drawn to the mood and tone that is being set; when I write music I am drawing from everything I have learned in life and attempting to frame it in sound. This for me is the essence of being a musician."

Many Faces was originally composed for alto saxophone and piano in 2015 and was premiered at the World Saxophone Congress in Strasbourg, France by the composers themselves. This version of the work for alto saxophone and electronics uses the piano accompaniment along with other timbres of percussion and flute. While travelling around the world, it becomes clear just how much similarity there is in human nature, initially hidden underneath subtle differences in culture. As a musical representation of this idea, we take an ambiguous ostinato motif and modify the treatment throughout, in terms of harmony & rhythmic emphasis.

***Lilac Tears* by Jennifer Jolley**

Jennifer Jolley is a composer, conductor, and professor. Her work is founded on the belief that the pleasures and excesses of music have the unique potential to engage political and provocative subjects. Addressing a range of topics such as climate change, #MeToo, feminist history, and the abuses of the Putin regime, Jennifer strives to write pieces that are equally enjoyable and meaningful. Jennifer's works have been commissioned and performed by ensembles worldwide, including the Dallas Winds, Dayton Philharmonic Orchestra, Vermont Symphony Orchestra, Central Ohio Symphony, Left Coast Chamber Ensemble, and Quince Ensemble. Her music has been featured in venues such as Carnegie Hall, the Rivera Court at the Detroit Institute of Arts, and Žofin Palace. A future piece commissioned by the US Navy Band will premiere at the World Association for Symphonic Bands and Ensembles (WASBE) Conference in Gwangju, South Korea. Jennifer received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an Associate Professor of Music Theory and Composition in the Department of Music, Multimedia, Theatre, and Dance at Lehman College in the Bronx and was a

Fulbright Scholar to Egypt in 2023. She has been a composition faculty member at Interlochen Arts Camp since 2015.

When Tim McAllister asked me to write him and his piano partner, Liz Ames, a piece for their ongoing "Project Encore," I was delighted. The opportunity to write for one of the greatest saxophonists of all time is a great honor, if also a joyful challenge. How does one write an encore for a top performer who always plays a brilliant concert? As I began to sketch my first attempts at the commission, I kept thinking about how similarly gifted instrumentalists concluded a performance. Suddenly I thought of a perfect analog: Prince's 2004 performance of George Harrison's "While My Guitar Gently Weeps" at Harrison's posthumous induction to the Rock and Roll Hall of Fame. Harrison's song is often tied to a disharmonious period in The Beatle's tenure and the spiritual ambivalence of its author. In form, it is a sort of twentieth-century pop music chaconne in its schematic structure that operates as a vehicle for a dazzling instrumental line in its final third. On the night of the performance, Prince stood to the side of an all-star band that included Tom Petty and the Heartbreakers, Jeff Lynne, and Steve Winwood. When The Purple One (uncharacteristically dressed in red under his black mourning suit) emerged for the final third, he proceeded to eclipse his collaborators. Prince's performance acted as an ecstatic apotheosis that remedied the doubt detected in Harrison's earlier verses. *Lilac Tears* is my engagement of this phenomenal solo with the ambition to showcase Tim's skillful playing and the emotional depths that his playing inspires. It is an homage to the almost alchemical experience of great instrumentalists and a testament to my esteem for Tim in the comparison.

***Morricone Paradiso* by Ennio Morricone**

Ennio Morricone was an Italian composer, orchestrator, conductor, trumpeter, and pianist who wrote music in a wide range of styles. With more than 400 scores for cinema and television, as well as more than 100 classical works, Morricone is widely considered one of the most prolific and greatest film composers of all time. He received numerous accolades including two Academy Awards, three Grammy Awards, and three Golden Globes. His filmography includes more than 70 award-winning films, all of Sergio Leon's films since *A Fistful of Dollars*, all of Giuseppe Tornatore's films since *Cinema Paradiso*, Dario Argento's *Animal Trilogy*, as well as *The Battle of Algiers*, *The Good, the Bad and the Ugly*, *1900*, *La Cage aux Folles*, *Le Professionnel*, *The Thing*, *The Key*, *Days of Heaven*, *The Mission*, *The Untouchables*, *Bugsy*, and *The Hateful Eight*.

Morricone Paradiso is a wonderful arrangement of Morricone's music for alto saxophone and piano by Japanese composer, Toshio Mashima. The medley includes "Belinda May" from *L'alibi*, and the following selections from *Cinema Paradiso*: "Prima Gioventu," "Maturita," "Cinema Paradiso," and "Tema D'amore."

***Escapades* for Alto Saxophone and Orchestra by John Williams**

John Williams's music has become a defining part of popular culture. You'd be hard pressed to find someone who has never heard at least a few of the iconic themes he wrote for *Star Wars*, *Jaws*, *Indiana Jones*, *E.T.*, *Harry Potter*, and many more era-defining films (with an overall catalog that includes more than 100 film scores and an even greater number of pieces for television shows). In 2005, the American Film Institute recognized Williams's *Star Wars* music as the greatest American film score of all time. Williams grew up immersed in jazz, with his father performing as a percussionist in the Raymond Scott Quintette. After studying in Los Angeles, Williams served as an arranger and conductor for the U.S. Air Force Band before training at Juilliard and working as a jazz pianist in New York City nightclubs. In addition to his prolific film career, Williams is an acclaimed concert composer and conductor, still active at the age of 93 as laureate conductor of the Boston Pops Orchestra. Concertos play a notable role among his concert works and are frequently promoted by his admiration of musicians with whom he has collaborated, such as a recent violin concerto for Anne-Sophie Mutter.

Escapades represents Williams's dual identities as a film and concert composer. The music draws from his Academy Award-nominated score for Spielberg's *Catch Me If You Can* (2002), which starred Leonardo DiCaprio as a brilliant young con artist eluding the efforts of an FBI agent eager to nab him. (Based on the real-life story of Frank Abagnale, Jr.) Williams arranged music from his score into an independent concert suite that can also be regarded as a condensed saxophone concerto that channels the jazz idioms and energy he used for the film—making a contrast with the more neo-romantic style for which Williams is better known. For the original film score, Williams sought to evoke "the now nostalgically tinged 1960s" by composing "a sort of impressionistic memoir of the progressive jazz movement that was then so popular." He found the timbre of the alto saxophone to be "the ideal vehicle for this expression." *Escapades* unfolds in three movements, beginning with "Closing In." Its aptly persistent four-note motif and snapping finger depict "the often-humorous sleuthing" of the narrative, according to the composer. The harmonically rich "Reflections" portrays "the fragile relationships in