

Faculty Recital

Keith Bohm, alto saxophone

with

John Cozza, piano

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TUESDAY, 7:00 P.M.
SEPTEMBER 3, 2019
CAPISTRANO HALL 151

- Paganini Lost (2008) Jun Nagao
(b. 1964)
Russell Veirs, alto saxophone
- Trio Lyrique (2003) Ida Gotkovsky
(b. 1933)
I. Molto dolce legato sostenuto
II. Prestissimo con fuoco
Anna Presler, violin
- Duo for Alto Saxophone and Bass Trombone (2011) Carter Pann
(b. 1972)
II. Chopper's Rag
Matthew Morse, bass trombone
- Duo Concertant, Op. 55 (1858) Jean Baptiste Singelée
(1812-1875)
I. Risoluto
II. Andante
III. Allegretto
Russell Veirs, soprano saxophone

INTERMISSION

- Splinter (2014) Marc Mellits
(b. 1966)
I. Scarlet Oak
II. Sugar Maple
III. Linden
IV. Black Ash
V. Cherry
VI. River Birch
VII. Weeping Willow
VIII. Red Pine
Deborah Shidler, oboe
Sandra McPherson, clarinet
David Wells, bassoon
Madison Armstrong, bass clarinet

Don't Miss these upcoming faculty recitals!Saturday, September 21 at 7:00 pm**Piano Series: Richard Cionco, piano**

works by Handel, Liszt, Rachmaninov, and his own "Six Postcards"

*Admission: \$20 general, \$15 senior, \$10 student*Tuesday, October 29 at 7:00pm**Faculty Chamber Players**featuring: Laurel Zucker, flute; Keith Bohm, saxophone;
Sandra McPherson, clarinet; Deborah Shidler, oboe;
David Wells, bassoon; Robin Fisher, soprano; Jennie Blomster, horn;
and Mike Crain, percussion.works by Camille Saint-Saens, Arthur Foote, Undine Smith Moore,
Carl Maria von Weber, Astor Piazzolla, and Alec Wilder*Admission: \$10 general, \$7 senior, \$5 student*

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 California State University, Fresno and University of California, Santa Barbara in music education, clarinet performance, and musicology, and has published articles on early-American clarinet literature.

Dr. David A. Wells teaches bassoon and music history at Sacramento State, where he also formerly served as Co-Director of the annual Festival of New American Music. As a performer, he 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 performed with the American Bach Soloists, the Pacific Baroque Orchestra (Vancouver, BC), Sinfonia Spirituosa, the Sacramento Baroque Soloists, Capella Antiqua, and at the Carmel and Oregon Bach Festivals. Wells is 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. He 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.

Madison Jeanae Armstrong is a clarinetist based in the Sacramento area. Originally from Las Vegas, NV, she is currently a fourth-year senior at Sacramento State University studying clarinet performance under Professor Sandra McPherson. Her musical experiences and achievements include winning the 2018 Sacramento State Concerto Competition as well receiving the 2018 Saturday Club Scholarship award. Madison is also a member of the XX Brass Band, the first all-female New Orleans brass band west of Louisiana. She plays in numerous musical theatre pits and is passionate about sharing her musical knowledge through teaching private and group lessons.

Paganini Lost – Jun Nagao

Jun Nagao was born in 1964 in Ibaraki Prefecture, an area in northeastern Japan. He studied composition at the Tokyo National University of Fine Arts and Music, and later went on to receive the Toru Takemitsu Award in composition. During Nagao's career he has composed for the wind ensemble, orchestra, a variety of solo and chamber settings, video games, and films. Several of his works for saxophone have been premiered by leading international soloists such as Nobuya Sugawa, and most have become standard in the classical saxophone repertoire, including his *Quatuor*, *La Lune in Paradis for Alto Saxophone and Piano*, and *Paganini Lost*.

Paganini Lost was written in 2008 for Kenneth Tse and Nobuya Sugawa. *Paganini Lost* is based on *Violin Caprice* No. 24 by Niccolò Paganini, a highly virtuosic work. Like the violin caprice, each part of *Paganini Lost* is filled with intricate and astringent melodic lines. The work is in four parts: a brief introduction, followed by two faster sections that sandwich an extended lyrical section. The piece is highly chromatic and features extensive syncopation throughout much of the work, creating an overall feel of unease.

Trio Lyrique – Ida Gotkovsky

French composer and pianist Ida Gotkovsky was born in 1933 and grew up in a family of many musicians. Her father Jacques Gotkovsky was a violinist in the Loewenguth Quartet and her mother and siblings were also successful musicians. She studied analysis and harmony at the Paris Conservatory under famous French composer Olivier Messiaen and studied composition with famous composer Nadia Boulanger. As a composer, Gotkovsky has written several works for saxophone. Gotkovsky writes about her music: "I try to create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structures."

Trio Lyrique was composed in 2003 for saxophonist Eugene Rousseau who currently teaches saxophone at the University of Minnesota. The work includes dramatic dynamics and tempo changes, as well lyrical and technical writing. The first movement is lyrical, marked *molto dolce legato sostenuto*, with an eighth note pulse. The movement begins with a thirty-measure section of saxophone and piano only before a brief transition with all three instruments. Following the transition a small section of violin and piano begins. The last part of the movement is performed by all three instrumentalists with the saxophone and violin playing many of the same rhythms in unison. Marked *prestissimo*, the second movement, is in marked contrast to the first. Written in a much quicker tempo, Gotkovsky has written

large sections of constant sixteenth notes, creating more complex rhythms between the three instruments. Imagine a circus or carnival ride theme music.

Duo for Alto Saxophone and Bass Trombone – Carter Pann

Composer and pianist, Carter Pann was a 2016 Pulitzer Prize finalist in Music. He has written for and worked with musicians around the world, garnering performances by ensembles including the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He has written for Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble and many concert pianists. Pann has been awarded a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. He currently teaches at the University of Colorado in Boulder.

Carter Pann's high-spirited and effervescent *Duo for Alto Saxophone and Bass Trombone* was composed in 2011 for the husband-wife Wozniak Duo, Lois Hicks-Wozniak, saxophone and Matt Wozniak, bass trombone. "Chopper's Rag" is the second movement of the piece that is a phantasmagoric ragtime dance letting out all of the stops between the saxophone and bass trombone.

Duo Concertant, Op. 55 – Jean Baptiste Singelée

Jean-Baptiste Singelée was a Belgian composer of the Romantic period who was born in Brussels and studied at the Royal Conservatoire. He was the violin soloist at the Théâtre Royal de la Monnaie and directed orchestras there and in Ghent. Singelée was one of the first composers to treat the saxophone as a serious classical instrument, evidenced by his composing over thirty Solos de Concours for saxophone and his students at the Paris Conservatoire. As a longtime friend of Adolphe Sax, the inventor of the saxophone (they met as students at the Royal School of Music), he encouraged Sax to develop the four principal members of the saxophone family, and composed what is very likely the first work ever written for the saxophone quartet, his *Premier Quatuor*, Op. 53, completed in 1857. In addition to his saxophone works, Singelée is credited with composing 12 concertos, many solo works for violin and other instruments as well as music for ballet.

Duo Concertant, Op. 55 was composed in 1858 for soprano saxophone, alto saxophone and piano as a contest piece for the saxophone studio of Adolphe Sax at the Paris Conservatoire. The work is one of very few large trio works for

years as a multi-instrumentalist performing primarily on euphonium and trombone and serving two tours each with the 4th Infantry Division Band at Fort Carson, Colorado, and the United States Army Japan Band, Camp Zama, Japan. Dr. Morse has appeared as a guest conductor with many groups, including the United States Army Field Band (recently conducting them in his arrangement of music from the Pixar Film, "The Incredibles"), the United States Army Europe Band and Chorus, and the West Point Band. As an instrumentalist, he has performed on bass trombone in recent years with the North Texas Wind Symphony, the Keystone Wind Ensemble, the Indiana University of Pennsylvania Wind and Jazz Ensembles, and the Pueblo Symphony Orchestra in Pueblo, Colorado, along with various freelance settings, including an orchestra backing Bernadette Peters in 2012 and a big band backing Doc Severinsen in 2014.

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 numerous 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 California State Universities, Sacramento and 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.

Sandra Moats McPherson is in wide demand as a clarinetist and educator. She is the professor of clarinet at Sacramento State's School of Music, 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 extensive experience as a chamber music performer and coach. She has performed with numerous chamber music ensembles at the Harris Center for the Arts, the Crocker Art Museum Sunday Series, Sacramento State's Festival of New American Music,

Bay Music Symposium in California. Led by his passion for the saxophone's history, he recently released an album of early 20th century music for saxophone and piano with pianist Dr. James Lent. Dr. Veirs earned his B.A. and M.M. degrees from UC Davis and CSU Sacramento, studying with Dr. Keith Bohm at both universities, and earned his D.M.A. under the guidance of Dr. Douglas Masek at UCLA.

Violinist **Anna Presler**, a longtime member of the Left Coast Chamber Ensemble and its artistic director, has taught at Sacramento State since 1994. She was a member of the New Century Chamber Orchestra for two decades and has been a fellow at the Banff Art Center, the International Music Seminar at Cornwall, and the Tanglewood Music Center. She holds degrees from Yale University, the San Francisco Conservatory of Music, and North Carolina School of the Arts. Upcoming 2019 projects include: September 8—a concert on the Florestan Series in Chico; October 5—a panel discussion at the San Francisco Asian Art Museum; November 2—the world premiere of Jamie Sampson's *Waving Goodbye* and performances of Schoenberg Second Quartet and Mozart "Dissonance" in San Francisco, Berkeley and Sonoma; and November 12—residency and performances of music of Melinda Wagner, Mei-Fang Lin, and Christopher Stark at the Wunsch New Music Festival in Lawrence, Kansas. For more information: www.annapresler.com.

Dr. Matthew Morse is currently Director of Bands and Assistant Professor of Music in the School of Music at California State University, Sacramento, where he conducts the Symphonic Wind Ensemble and the Concert Band, oversees the Marching Band, and teaches courses in undergraduate and graduate conducting. He is in demand as a clinician and guest conductor throughout California and nationwide and the Sacramento State Symphonic Wind Ensemble was selected to perform at the 2019 California All-State Music Education Conference in Fresno. Prior to his appointment at Sacramento State, Dr. Morse graduated in May 2017 with a Doctor of Musical Arts degree in Wind Conducting from the University of North Texas, where he was a conducting student of Eugene Migliaro Corporon. He also earned a Master of Arts degree in Instrumental Conducting in 2013 from Indiana University of Pennsylvania, where he was a student of Dr. Jack Stamp, and completed a Bachelor of Arts degree in Music from Thomas Edison State University in Trenton, New Jersey, in 2011.

Concurrent with finishing his undergraduate degree in 2011, Dr. Morse retired as a chief warrant officer four following a 25-year military music career with the United States Army. Early in his career, Dr. Morse served for nearly 12

two saxophones and piano composed in the Romantic period. The opening movement, *Risolto*, begins with a loud, brash melody that quickly subsides to a soft and delicate call-and-response between saxophones. The second movement, *Andante*, has a light texture and long flowing melodies that exhibits the range of timbres that both saxophones entail. The final movement, *Allegretto*, returns to a faster tempo with broad dynamic levels that builds energy up to a dramatic ending.

Splinter – Marc Mellits

Composer Marc Mellits, is one of the leading American composers of his generation, enjoying hundreds of performances throughout the world every year, making him one of the most performed living composers in the United States. From Carnegie Hall and the Kennedy Center, to prestigious music festivals in Europe and the US, Mellits' music is a constant mainstay on programs throughout the world. His unique musical style is an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations that all combine to communicate directly with the listener. Mellits' music is often described as being visceral, making a deep connection with the audience. "This was music as sensual as it was intelligent; I saw audience members swaying, nodding, making little motions with their hands" (New York Press). He started composing very early, and was writing piano music long before he started formal piano lessons at age 6. He went on to study at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Mellits often is a miniaturist, composing works that are comprised of short, contrasting movements or sections. His music is eclectic, motion forward, and colorful. Marc Mellits is an assistant professor of music at the University of Illinois at Chicago.

The composer writes, "I composed *Splinter* in 2014 for the San Francisco based reed quintet, *Splinter Reeds*. The unique combination of this relatively new ensemble formation provided me with a wonderful palette of instruments. I was able to create sounds by using a fusion of instruments that often play together to form lines of sound within their combinations. The differing lines of the instruments fit like pieces of a puzzle and form the overall tapestry of sound—each supplying a branch or leaf to form a musical tree. *Splinter* is in eight short movements that work together much like a Baroque suite. Trees can be magical to me: each movement, or 'splinter,' can be seen coming from or inspired by a different type of tree. 'Weeping Willow,' for example, bends and sways in the wind, while 'Black Ash,' one of the first trees to lose its leaves in the fall, musically wilts."

Dr. Keith Bohm is a native Californian who received his D.M.A. in 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 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 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. 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 State 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 highlighted on the recording, *The Gorgeous Nothings*, featuring the music of Ingrid Stölzel for Navona Records.

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 January of 2018. Dr. Cozza 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 Diploma 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.

Saxophonist **Dr. Russell Veirs**, has performed as a soloist with the UCLA Philharmonia, Dana Point Symphony, Sac State Symphonic Wind Ensemble, and numerous community ensembles. He is the winner of the prestigious Beverly Hills National Auditions and the University of California Los Angeles All-Star Concerto Competition. 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. From 2017-2018, Veirs was the soprano saxophonist of the West Los Angeles Irish Ensemble. Veirs has had the privilege of premiering numerous solo and chamber works for saxophone, most recently Optimist Quintet by Bevan Manson. The Barefoot Trio, 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 UCLA. Additionally, Veirs has coached saxophone sections and led music clinics at numerous public schools, and has taught at the South