

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



DAN GOBLE

SAXOPHONES

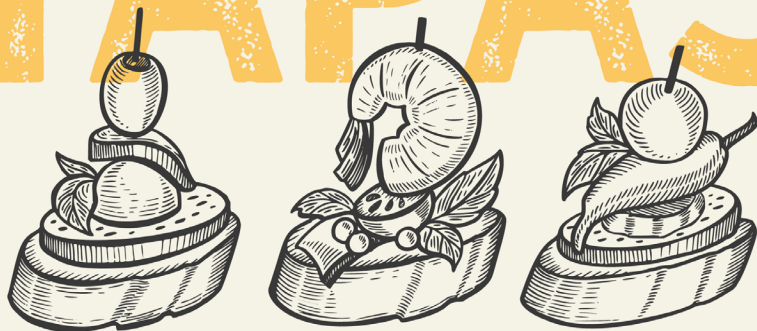
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RUSSELL HIRSHFIELD

PIANO

Small Plates & Appetizers for Saxophone and Piano

TAPAS



NOV. 6, 7:30 P.M. ORGAN RECITAL HALL



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TAPAS

SMALL PLATES FOR SOPRANO SAXOPHONE AND PIANO

DAN GOBLE, SOPRANO SAXOPHONE | RUSSELL HIRSHFIELD, PIANO
NOVEMBER 6, 2025 | 7:30 P.M. | ORGAN RECITAL HALL



..... TONIGHT'S OFFERINGS

Snake and Ladder (2019) Anna Clyne

For Solo Soprano Saxophone

(b. 1980)

Nightclub 1960 (from *Histoire du Tango*) (1985) Astor Piazzolla

(1921-1992)

Transcription for B-flat saxophone and piano by K. Isoda.

Saxophone part prepared by Nobuya Sugawa.

Sanctuary (2020) Viet Cuong

For Soprano Saxophone and Piano

(b. 1990)

Tre Pezzi (1956) Giacinto Scelsi

For Solo Soprano Saxophone

(1905-1988)

I. Quarter Note = 80-84

II. Dolce, meditativo

III. Quarter Note = 108

***Old and Lost Rivers (1986)* Tobias Picker**

For Solo Piano

(b.1954)

***Facades (from Glassworks) (1981)* Philip Glass**

Arrangement for soprano saxophone and piano (2010) by Marilyn Shrude (b.1937)

***Postmark (from Fearful Symmetries) (1989)* John Adams**

Arrangement for soprano saxophone and piano (2009) by Marilyn Shrude

(b.1937)

***Exquisite Dancers (2018)* James David**

For Soprano Saxophone and Piano

(b. 1978)

World Premier

***Wondering Sun (2021)* Kevin Jay Isaacs**

For Soprano Saxophone and Piano

(b. 1959)



CHEF BIOGRAPHIES

DAN GOBLE currently serves as the director of the School of Music, Theatre and Dance at Colorado State University in Fort Collins, Colorado and was previously the Dean of the School of Visual and Performing Arts at Western Connecticut State University in Danbury, Connecticut. An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 25 years and was featured with the orchestra as the saxophone soloist on Prokofiev's *Romeo and Juliet*, Mussorgsky's *Pictures at an Exhibition*, and Ravel's *Bolero*, among other works. In addition to the New York Philharmonic, Dr. Goble has performed with the New York City Ballet, The American Symphony Orchestra, The Mariinsky Orchestra, the New York Saxophone Quartet, and the Harvey Pittel Saxophone Quartet.

He has had the privilege of collaborating with pianist Russell Hirshfield for over 20 years, performing the music of contemporary composers throughout the United States and through several recordings, including the album *Mad Dances, American Music for Saxophone and Piano* (Troy 1251), and the single release of Piet Swerts' *Hat City Sonata* (<https://open.spotify.com/album/OAQvN9BU1ybkVdtChRxcWT>). Their most recent collaboration, *Second Flight* (Navona NV6634) was released in June 2024 and features the music of James David, Jennifer Higdon, Joan Tower, Philip Glass, John Adams, and David Biedenbender. Other solo and chamber recordings include the album *Freeway* (CRI 876) and *Quartet, Opus 22*, by Anton Webern, conducted by Robert Kraft, available on the Naxos label.

Dr. Goble is a proud native of Wyoming and was named distinguished alum of Casper College in his hometown of Casper. His saxophone teachers include Roger Greenberg, Thomas Kinser, Harvey Pittel, and Albert Regni. Dan Goble is a D'Addario performing artist.

Pianist **RUSSELL HIRSHFIELD** has received critical acclaim for his original and powerful interpretive insights across a wide repertoire. He has performed in recital regularly throughout the world, giving concerts across the United States, Brazil, China, Belgium, England, Serbia, Bermuda, Costa Rica and South Africa, including recent performances at the Sheldonian Theater and Holywell Music Room in Oxford, the Royal Flemish Academy in Brussels and Carnegie Hall's Weill Recital Hall. Parma Recordings will release his CD program of American Piano Music in 2025 with premieres of commissioned works by Timo Andres and Mary Ellen Childs. *Alexander Scriabin: Early Works* (Navona, 2020) has been programed in radio broadcasts in at least twenty countries. It features a brilliant program of Scriabin's earlier, and lesser-known, works for solo piano. Acclaim for *Alexander Scriabin – Early Works*, in *International Piano*, *Pianist Magazine* and *Fanfare* led to an invitation to perform the Scriabin Piano Concerto with the Oxford Philharmonic, in celebration of the 150th anniversary of the composer's birth. His recording *Seeker – The Piano Music of Piet Swerts* (Phaedra Records) was released in 2017, featured in Europe on Belgian Radio Klara, and received critical acclaim in Holland (Opusklassiek), Belgium (Flanders Art Magazine) and the United States (American Record Guide). *Mad Dances – American Music for Saxophone and Piano*, with saxophonist Dan Goble, was released by Albany Records.

Russell Hirshfield trained in New Haven, Connecticut and later studied at the Eastman School of Music, Boston University, and the University of Colorado, studying with Robert Spillman, James Avery, Anthony di Bonaventura and Alvin Chow. He is Professor of Music at Western Connecticut State University. Hirshfield has presented master classes and conference lectures throughout the United States and abroad. He was a member of the Artist Faculty for the 2022 Bermuda Piano Festival and also presented at the 2019 International Piano Festival in Bačka Palanka, Serbia, the 2015 Piano Master Class Series at New York University, and the 2013 Oxford Piano Festival.



NOTES ABOUT THE MENU

Described as a “composer of uncommon gifts and unusual methods” by the *New York Times* and as “fearless” by *NPR*, GRAMMY-nominated **Anna Clyne** is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world.

Clyne has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic’s season. The World Economic Forum commissioned Clyne’s *Restless Oceans*, which was premiered by an all-women orchestra, led by Marin Alsop, at the opening ceremony in Davos.

Clyne has worked with orchestras across the world as Composer in Residence. These have included the Baltimore Symphony Orchestra, BBC Philharmonic, Chicago Symphony Orchestra, Helsinki Philharmonic Orchestra, L’Orchestre national d’Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra, Symphony Orchestra of Castilla y León, and the Trondheim Symphony Orchestra. Clyne is a Cultural Fellow at the Stephen A. Schwarzman Centre, a new world-class centre for the Arts and Humanities at the University of Oxford for the 2025-26 season.

Composer’s Note: *Snake and Ladder* was inspired by Jess Gillam’s virtuosic acrobatics as a saxophonist. It is a short, fast and playful piece for solo saxophone with optional live electronic processing that explores the range of the instrument. It is comprised of winding, chromatic lines that are at first characterized by articulated jumps - up the ladders - and then interspersed with legato descending lines - slipping down. Thank you to the Cheltenham Festival for this opportunity to write a new piece for Jess.

Astor Piazzolla (born March 11, 1921, Mar del Plata, Argentina—died July 4, 1992, Buenos Aires) was an Argentine musician, a virtuoso on the *bandoneón* (a square-built button accordion), who left traditional Latin American tango bands in 1955 to create a new tango that blended elements of jazz and classical music. He was a major Latin American composer of the 20th century. (Britannica)

Nightclub 1960 (from Histoire du Tango)

It was Piazzolla's life work to bring the tango from the bordellos and dance halls of Argentina into the concert halls of Europe and America. He is among the astonishingly varied group of composers who were enabled by the teaching of Nadia Boulanger to become more authentically themselves. Boulanger – doyenne of high European art – encouraged Piazzolla not to become another European-style composer, but to apply to the tango the lessons of his study with her. Piazzolla's *Histoire du Tango* is his only work for flute and guitar – the instruments associated with the first flowering of the form, in Buenos Aires in 1882.

Nightclub, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms. (Composer Notes/Wikipedia)

Described as “alluring” and “stirring” by *The New York Times*, the “arresting” (*Gramophone*), “irresistible” (*San Francisco Chronicle*), and “exhilarating” (*Chicago Tribune*) music of Vietnamese-American composer **Viet Cuong** (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Eighth Blackbird, Kronos Quartet, Sandbox Percussion, Alarm Will Sound, Sō Percussion, PRISM Quartet, and Dallas Winds, among many others. Cuong's music has been heard at Carnegie Hall, Kennedy Center, and Lincoln Center, as well as on NPR Music's Tiny Desk and PBS NewsHour. His works for wind ensemble have garnered over a thousand performances worldwide, including at Midwest, WASBE, and CBDNA conferences.

Currently the Pacific Symphony's Composer-in-Residence, Cuong was also the California Symphony's Young American Composer-in-Residence from 2020-23. He has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Barlow Prize, William D. Revelli Prize, Frederick Fennell Prize, Walter Beeler Memorial Prize, Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, and Boston GuitarFest Composition Prize.

Composer Note: *Sanctuary* honors a few simple chord progressions that have provided me solace throughout my life. Over the years, these progressions have formed a sort of personal, sonic refuge that I can reliably visit in lonely or uncertain times. During this particular year of great loss, the comfort of these chords provide is keenly felt. In *Sanctuary* I hope to share this sense of comfort by placing the listener and performers in a reverberant atmosphere where these harmonies continually swirl and echo around each other. It's essentially my attempt at writing a musical hug. This piece was commissioned in 2020 by a consortium led by Joshua Heaney. Heartfelt thanks to everyone involved.

Giacinto Scelsi was born on January 8th, 1905, to an aristocratic family living on an old estate in the country surrounding Naples in southern Italy. Though he had little formal musical training, he is now recognized as one of the most creative composers of the 20th century. Scelsi's mature music is marked by a supreme concentration on single notes, combined with a masterly sense of form. Scelsi revolutionized the role of sound in western music – his best known work is the *Quattro Pezzi per Orchestra*, each on a single note. These single notes are elaborated through microtonal shadings, harmonic allusions, and variations in timbre and dynamics. It is impossible to express the immense power of this apparently simple music in words. <http://www.classical.net/music/comp.lst/acc/scelsi.php>

As was the case with many of his compositions, *Tre Pezzi* are likely based on transcribed improvisations of the composer. The three movements are prime examples of Scelsi's utilization of single pitches as focal points, manipulated through dynamic, rhythmic, and timbral permutations. Francher, Susan. "The Saxophone in the Music of Giacinto Scelsi (1905–1988)." PhD diss., [Northwestern University], 2002. Ann Arbor, MI: UMI.

Tobias Picker is an American composer whose music has been described as "displaying a distinctively soulful style that is one of the glories of the current musical scene" and "one of the most consistently interesting among the present generation of US theatre composers" (*BBC Music Magazine*), "a genuine creator with a fertile unforced vein of invention" (*The New Yorker*), and "our finest composer for the lyric stage" (*Wall Street Journal*).

He was the recipient of the 2020 Grammy Award for "Best Opera Recording" for his family opera, *Fantastic Mr. Fox* (BMOP Sound). Picker's operas have been commissioned by Theater St. Gallen (Lili Elbe), Santa Fe Opera (Emmeline), LA Opera (*Fantastic Mr. Fox*), Dallas Opera (Thérèse Raquin), The Metropolitan Opera (*An American Tragedy*), San Francisco Opera (Dolores Claiborne), and Opera Theatre Saint Louis (*Awakenings*). The chamber version of *Thérèse Raquin* was premiered at The Royal Opera House's Linbury Theater. His orchestral music has been performed by major American orchestras including the New

York Philharmonic, The Philadelphia Orchestra, the Chicago Symphony, and the Cleveland Orchestra, as well as the Munich Philharmonic, Zurich Tonhalle Orchestra, and at the BBC Proms. <https://tobiaspicker.com/bio>

Composer's Note: Driving east from Houston along Interstate 10, you will come to a high bridge which crosses many winding bayous. These bayous were left behind by the great wanderings over time of the Trinity River across the land. When it rains the bayous fill with water and begin to flow. At other times -- when it is dry -- they evaporate and turn green in the sun. The two main bayous are called Old River and Lost River. Where they converge, a sign on the side of the highway reads: Old and Lost Rivers.

In 1986 the state of Texas was engaged in a celebration of its sesquicentenary. This event was to be marked by the commissioning of a series of concert openers for the Houston Symphony, of which I had just been appointed Composer in Residence. Though not a traditional Fanfare, ***Old and Lost Rivers*** took its place in what came to be known as the Fanfare Project alongside twenty other compositions from composers from all over the US and the world including Elliott Carter, John Adams, Poul Ruders and Marius Constant. I composed ***Old and Lost Rivers*** in the spring of 1986 in Houston as a tribute to my new home. Later that year, I made a piano version of the piece for Ursula Oppens and presented it to her as a birthday present. <https://tobiaspicker.com/piano/old-and-lost-rivers>

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Leonard Cohen to David Bowie, **Philip Glass** has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas – “Einstein on the Beach,” “Satyagraha,” “Akhnaten,” and “The Voyage,” among many others – play throughout the world’s leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as “The Hours” and Martin Scorsese’s “Kundun,” while “Koyaanisqatsi,” his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since “Fantasia.” His associations, personal and professional, with leading rock, pop and world music artists date back to the 1960s, including the beginning of his collaborative relationship with artist Robert Wilson. Indeed, Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously. <https://philipglass.com/biography/>

Composer, conductor, and creative thinker—**John Adams** occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Among Adams's works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and his *Violin Concerto*. His stage works, in collaboration with director Peter Sellars, include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and the Passion oratorio *The Gospel According to the Other Mary*. Adams's most recent opera, *Girls of the Golden West*, set during the 1850s California Gold Rush, was premiered by the San Francisco Opera in 2017.

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Performer Notes Regarding *Facades and Postmark*

During my time performing with the New York City Ballet Orchestra, I had the privilege of sitting in the saxophone section with among the finest saxophonists in the music industry, including Al Regni, Ed Joffe, John Campo, Dennis Anderson, and Allen Won, among others. *Fearful Symmetries* is a stunning work that features a full saxophone section and especially the soprano saxophone in the section presented this evening. I have fond memories of listening to Al Regni perform this solo beautifully and flawlessly, night after night during our residencies in Saratoga Springs, NY. I typically played baritone saxophone in the section, so did not perform this solo with the orchestra, and am thrilled to be able to share it with the audience tonight.

Glassworks is a part of the NYC Ballet's standard repertoire rotation and also features brilliant choreography and virtuosic dancing. The excerpt performed tonight is one that I played soprano on several times, but for the most part, I played tenor saxophone on this piece with the orchestra. The performance of both of these ballet excerpts is dedicated to my mentors and colleagues, Al, Ed, John, Dennis, and Allen.

Dr. James M. David is a leading American composer for winds and percussion who serves as professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind

Symphony. His music has been performed at more than eighty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music. He is an elected member of the American Bandmasters Association and an honorary member of Phi Mu Alpha Sinfonia National Music Fraternity.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Composer Note: *Exquisite Dancers* is an exploration of dance rhythms and the harmonic language of two of my favorite composers in Claude Debussy and Chick Corea. The title is taken from Debussy's piano prelude *Les fees sont d'exquises danseuses* or "The fairies are exquisite dancers," although no materials from this work are directly quoted. Chick Corea's second album *Crystal Silence* also was a primary source in creating this work, particularly in his subtle use of the damper pedal alongside Gary Burton's lyrical vibraphone. A toccata-like structure is employed in that each section employs different instrumental techniques for both saxophone and piano, culminating in a flamboyant but resolved conclusion. This composition was commissioned by Dr. Dan Goble, director of the School of Music, Theatre, and Dance at Colorado State University.

Kevin Jay Isaacs, who began his tenure at Western Connecticut State University in 1990, is Professor of Music teaching courses in music theory, form & analysis, and composition. Professor Isaacs also served as a Mellon Foundation Faculty Fellow at the School of Music and Institute of Sacred Music of Yale University. Prior to his work in the Northeast, Dr. Isaacs was Visiting Professor of Composition at the University of Arizona. He received his Bachelor's and Master's degrees in Theory/Composition from Texas Christian University and a Doctorate in Composition from The University of Arizona with celebrated composer, Robert Muczynski.

Performers and ensembles across the nation have commissioned, presented, and recorded Kevin's compositions. Artists Dan Goble, Russell Hirshfield, Liang-Fang Chang, and Suzanne Wagor, *The Ojai Camerata* and *Arete Singers* from California, *The Bel Canto Choral Artists* from Wisconsin, *The PVP Trio* from New York, and *The T and P Renaissance Singers* from Texas have all premiered works of his. Additionally, schools of higher education around the United States have asked him to write for their ensembles, including Luther College, Stetson University, the University of Washington, the University of Arizona, Valparaiso University, Bradley University, Adam's State College, and California Lutheran University. His works have been published by Mark Foster Music and Santa Barbara Publishing and recorded by CRI and Albany Records. Kevin is a proud member of Broadcast Music Incorporated.

Composer's Note:

Wondering Sun was composed in 2021 as an encore for a set of concerts in Taiwan for pianist Liang-Fang Chang and a saxophone colleague. The instrumentation for the planned four-movement sonata commissioned by Dr. Chang was switched from alto saxophone to viola during the challenges of the pandemic. "Wondering Sun" was the only work from that project that was composed and completed for alto saxophone instead of viola. The saxophone melody imitates the rise and fall of a thoughtful personified sun spreading its warm light and glowing spirit over the dark and heavy landscape portrayed by the piano.

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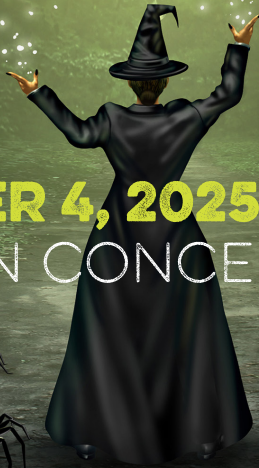
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