SCHOOL OF MUSIC, THEATRE, AND DANCE

VIRTUOSO SERIES CONCERT

DAN GOBLE
SAXOPHONE

RUSSELL HIRSHFIELD
PIANO

OCTOBER 24, 2022 | 7:30 P.M

ORGAN RECITAL HALL

Colorado State University

DAN GOBLE | alto and soprano saxophones
RUSSELL HIRSHFIELD | piano

OCTOBER 24, 2022 | 7:30 P.M. | ORGAN RECITAL HALL

Yes, No, Maybe? (2021) — **Jennifer Higdon** (b. 1962)

For Alto Saxophone and Piano

***Pradakshina* (2018)** — **James David** (b. 1978)

Sonata for Alto Saxophone and Piano

I. Prelude a la Courante
II. Ciacona di "Gradus"
III. Hoquetus

***Second Flight* (2018)** — **Joan Tower** (b. 1938)

For Alto Saxophone

***Facades (from Glassworks)* (1981)** — **Philip Glass** (b.1937)

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

***Postmark (from Fearful Symmetries)* (1989)** — **John Adams** (b.1937)

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

***Images* (2008)** — **David Biedenbender** (b. 1984)

For Alto Saxophone and Piano

I. Deep
II. Still
III. Wild

DAN GOBLE currently serves as the director of the School of Music, Theatre and Dance at Colorado State University in Fort Collins, Colorado. An arts administrator who is also an active performer, Dr. Goble has performed with the New York Philharmonic for over 18 years, and has been 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 nearly 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/0AQvN9BU1ybkVdtChRxcWT). Other solo and chamber recordings include the album *Freeway* (CRI 876) and *Quartet, Opus 22*, by Anton Webern, conducted by Robert Kraft, is 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.

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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, Costa Rica and South Africa, including recent performances at the Sheldonian Theater and Holywell Music Room in Oxford, and the Royal Flemish Academy in Brussels. His latest solo recording, *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. 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 in 2010. Recent acclaim for *Alexander Scriabin – Early Works*, in International Piano, Pianist Magazine and Fanfare has led to an invitation to perform the Scriabin Piano Concerto with the Oxford Philharmonic this season, in celebration of the 150th anniversary of the composer's birth.

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 is 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. https://russellhirshfield.com

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JENNIFER HIGDON is one of America's most acclaimed and most frequently performed living composers. She is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto, a 2018 Grammy for her Viola Concerto and a 2020 Grammy for her Harp Concerto. In 2018, Higdon received the Nemmers Prize from Northwestern University which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, the recording of Higdon's Percussion Concerto was inducted into the Library of Congress National Recording Registry. Higdon enjoys several hundred performances a year of her works, and blue cathedral is today's most performed contemporary orchestral work, with more than 600 performances worldwide. Her works have been recorded on more than seventy CDs. Higdon's first opera, Cold Mountain, won the prestigious International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards.

Yes, No, Maybe? was commissioned by the North American Saxophone Alliance for their 2022 Collegiate Solo Competition as required repertoire for the final round. It was premiered by the first-place winner, Colin Crake. Her music is published exclusively by Lawdon Press. http://jenniferhigdon.com/biography.html

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DR. JAMES M. DAVID is an internationally recognized composer who currently serves as professor of music composition at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation's most prominent professional and university ensembles including the U.S. Air Force Band, the U.S. Army Field Band, the Dallas Winds, the Des Moines Symphony, the Showa Wind Symphony (Japan), and the North Texas Wind Symphony among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. Among the

distinctions David has earned as a composer are an ASCAP Morton Gould Award, the National Band Association Merrill Jones Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition.

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. He graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich. His music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels. https://www.jamesmdavid.com

Composer Note: "***Pradakshina: Sonata for Alto Saxophone and Piano*** was inspired by the a recent trip I took to the Great Stupa located near the Red Feather Lakes, Colorado. The stupa is a remarkable example of Buddhist architecture, especially among those in the Western hemisphere, and is renowned for both its impressive scale and connection to the surrounding landscape. Like many stupas, visitors are encouraged to circumambulate the building as a form of meditation known as *pradakshina*. During my circular walk, I found myself thinking on the nature of music as both a product of the intellect and a physical experience, and also how improvisation and composition are similar, but fundamentally opposite. My saxophone sonata is an attempt to manifest these ideas." Dr. David's music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels.

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JOAN TOWER is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC among others. Her 2021 commissioned premieres included the cello concerto *A New Day* and the orchestral *1920/2019.*

In 2020 Chamber Music America honored her with its Richard J. Bogomolny National Service Award; *Musical America* chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. Tower is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 (along with *Tambor* and *Concerto for Orchestra*). In 2008 the album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a Grammy nomination for Best Contemporary Classical Composition.

In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-11). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-85. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Joan Tower's music is published by Associated Music Publishers. https://www.wisemusicclassical.com/composer/1605/Joan-Tower/

Second Flight is Joan Tower's sequel to the highly acclaimed *Wings*, originally for clarinet, and later transcribed for saxophone. The World-Wide Concurrent Premieres and Commissioning Fund, an organization founded by Ken Radnofsky twenty-five years ago, organized the co-commission of *Second Flight* by fifty saxophonists. Their premieres took place around the world beginning September 30, 2018. https://www.wisemusicclassical.com/work/57414/Second-Flight--Joan-Tower/

Composer Note: I followed some of the imagery of flying from *Wings* — my clarinet solo from 1981 — in *Second Flight* (which also includes a snippet of music from that earlier work). To me, the saxophone matches the power of the clarinet in its ability to do so many different things — its slow-to-fast speeds, soft-to-loud dynamics, short-to-long notes, and huge register — which gives it a great musical expressive flexibility. This all inspired me — again — to think of something powerful that flies high and wide above a large landscape.

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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.

Glass has composed more than twenty five operas, large and small; fourteen symphonies, thirteen concertos; soundtracks to films ranging from new scores for the stylized classics of Jean Cocteau to Errol Morris’s documentary about former defense secretary Robert McNamara; nine string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. https://philipglass.com/biography/

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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.

In 2019, Adams received Holland’s prestigious Erasmus Prize, “for contributions to European culture,” the only American composer ever chosen for this award. Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, and the Juilliard School. Since 2009 he has held the position of Creative Chair with the Los Angeles Philharmonic. A provocative writer, he is author of the highly acclaimed autobiography Hallelujah Junction and is a contributor to the New York Times Book Review.

Adams's 2019 piano concerto Must the Devil Have All the Good Tunes? was recently recorded by pianist Yuja Wang with the LA Phil and Gustavo Dudamel, and released by Deutsche Grammophon.

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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 and 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.

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Composer **DAVID BIEDENBENDER'S** music has been described as "simply beautiful" [twincities.com] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [Boston Classical Review]. "Modern, venturesome, and inexorable…The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [Examiner.com]. David has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. He has had the privilege of collaborating with and being commissioned by many renowned performers and ensembles,

including Alarm Will Sound, PRISM Saxophone Quartet, Albany (NY) Symphony Orchestra, Stenhammar String Quartet, New Jersey Symphony Orchestra, U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and Eastman Wind Ensemble, among many others.

He is currently Associate Professor of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied carnatic music. For more information, visit: www.davidbiedenbender.com.

Composer Note: "I wrote *Images* following a dream I had one night. After waking from this dream, I was left with a rather indistinct image of what had actually taken place, yet the impression that it left on me was so unmistakably vivid, I felt compelled to write this piece based on the elusive memory. The first image communicates the uncontrollable and dizzying sense of motion that occurs in the moments between sleep and lucidity; the second articulates a beautiful stillness that is distorted and then transformed back to tranquility; and the third reflects a wild, late night jam session."

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