ZOOM TUBE
IAN CLARKE

Zoom Tube is a rhythmic blues influenced piece employing a raft of extended techniques to achieve its aims. Of this work, Clarke says, "There <were> many inspirations: rhythm & blues, Bobby McFerrin, Stockhausen, Robert Dick, Ian Anderson & South American flute playing spring to mind fairly immediately but I'm sure there's more if one wanted to delve further. Beyond this, I had an impression of what I wanted to achieve and, since I am a composer & flautist, naturally enough its birth was largely through experimentation and improvisation on the instrument. The extended techniques and hence palette of colours was very much a means to an end rather than just an end in itself. Amongst other things, I wanted the flute to groove, much as a rhythm guitarist might, so chords (multiphonics) and damping techniques were necessary. When the human voice is used to groove an array of percussive vocalizations are employed to imitate a drum kit or used as interjections to further rhythmic suggestion. Therefore, note bending, an array of articulations and the voice were going to feature... As well as the techniques already mentioned the exploration of quartertones and breathy colours fascinated me; singing and speech use subtle pitch inflections that lie outside the well-tempered scale so this seemed an obvious area to explore. In the end I hope I have achieved something new and exciting for the flautist that will surprise and inspire!"

The Crane School of Music • SUNY Potsdam

Faculty Recital Series   **2009-2010 Season**

Friday, February 26
Sara M. Snell Music Theater
7:30 PM

Crane Faculty Showcase

Aria F-Dur, HWV 410 (ca. 1725)   Georg Frideric Handel
(1685–1759)
Arr. by Empire Brass

Potsdam Brass Quintet
John Ellis, Trumpet
James Madeja, Trumpet
Kelly Drifmeyer, Horn
Mark Hartman, Trombone
Charles Guy, Tuba

Märchenbilder, Op. 113 (1852)   Robert Schumann
  Lebhaft   (1810-1856)
  Langsam, mit melancholischem Ausdruck

Shelly Tramposh, Viola
Kirk A. Severtson, Piano

Hymn from *Hymn to Diana* by Ben Jonson   Benjamin Britten
From *Serenade for Tenor and Horn* Op. 31 (1943)   (1913-1976)

Donald George, Tenor
Kelly Drifmeyer, Horn
Julie Miller, Piano

Sicilienne et Allegro Giocoso pour basson et piano (1930)   Gabriel Grovlez
(1879-1944)

Carol Lowe, Bassoon
Julie Miller, Piano

Tea   Vincent Persichetti
The Snow Man   (1915-1987)
Six Significant Landscapes
    from *Harmonium* (1951)   Poems by Wallace Stevens
(1879-1955)

Kathleen A. Miller, Soprano
Kirk A. Severtson, Piano

Toccatina (2008)   Paul Siskind
Dizzy Fingers (1923)   (b. 1962)
                    Lyn Burkett, Harpsichord

Pause

Double Concerto for Alto Saxophone, Tuba and Wind Octet,   Walter Hartley
 Op. 83 (1969)   (b. 1927)
  Allegro con brio
  Andante
  Presto

                    Christopher Creviston, Alto Saxophone
                          Charles Guy, Tuba
                          Johanna Folk, Flute *
                          Mark Sophia, Oboe *
                          Lauren Roerig, Bassoon*
                       Jennifer Guzman, Clarinet*
                         Lucas Walton, Horn *
                Emily Piller; Brianne Borden, Trumpet*
                   Nicholas Reilingh, Trombone *
                       Brian K. Doyle, Conductor

                          *Crane Student

Divertimento in B flat Major, K.Anh. 229,   Wolfgang Amadeus Mozart
 No. 2   (1756-1791)
  Rondo: Allegretto

                        Julianne Kirk, Clarinet
                       Raphael Sanders, Clarinet
                         Carol Lowe, Bassoon

Recitativo: Or dove fuggo io mai   Vincenzo Bellini
Arioso: O Elvira, Elvira   (1801-1835)
Aria: Ah, per sempre io ti perdei
From *I Puritani* (1835)
                   David Pittman-Jennings, Baritone
                      Kirk A. Severtson, Piano

Zoom Tube (2001)   Ian Clarke
                                                           (b. 1964)

                          Jill Rubio, Flute

Sonata in One Movement for 2 Pianos 8 Hands (1849)   Bedřich Smetana
                                                          (1824-1884)

                       Eugenia Tsarov, Paul Wyse,
                     Gary Busch, François Germain
                               Piano

PROGRAM NOTES

HARMONIUM
VINCENT PERSICHETTI

Vincent Persichetti is one of the great American composers, theorists, pianists and educators of the 20th century. Harmonium is Persichetti's masterwork for voice and piano and displays the composer's love of and sensitivity to great poetry. Harmonium consists of twenty poems by Wallace Stevens, which are woven together by Persichetti's uniquely beautiful tonal language.

TOCCATINA
PAUL SISKIND

Paul Siskind is Professor of Composition and Theory at the Crane School of Music. At my request, he generously agreed to write this piece for me, and I am delighted to perform it this evening. Dr. Siskind shares the following thoughts on composing for the harpsichord in general and on Toccatina specifically:

> *Writing a piece of "contemporary" music for harpsichord presents a number of interesting challenges. Few instruments carry such immediate connotations of a specific style/era, as does the harpsichord, should one conspicuously play upon these connotations, or conspicuously try to avoid them? I felt that the historic connotations of harpsichord were almost unavoidable, so I might as well play off of those connotations. As the title implies, Toccatina is a short, free-form fantasia that shows off keyboard idioms in a flashy manner. It evokes the stylistic traits of Baroque toccatas in a number of ways, but utilizes a more contemporary harmonic language.*

DIZZY FINGERS
ZEZ CONFREY

Zez Confrey was born Edward Elzear in 1895 in Peru, IL. Composer of *Kitten on the Keys* (1921), he was one of the foremost composers in the American genre of novelty piano music in the 1920s. For the diligent piano student who has put in time practicing scales and arpeggios, *Dizzy Fingers* is a day at the playground, complete with a swing across the monkey bars and a coast down the giant slide. Although Confrey wrote this work for piano, I am taking the liberty of playing it on the harpsichord.