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A TRADITION OF INNOVATION

Evening Concert Series

2011-2012 Season

Sunday, October 16
Sara M. Snell Music Theater
7:30 PM

**United States Coast Guard
Saxophone Quartet**

Greg Case, Soprano Saxophone

Joshua Thomas, Alto Saxophone

Adam Williamson, Tenor Saxophone

Jeffrey Emerich, Baritone Saxophone

Grave et Presto (1965)

Jean Rivier
(1896-1987)

Compass (2010)

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N
E

David Rakowski
(b. 1958)

World Premiere

Intermission

2011 • 2012

CRANE

Fantasy Etudes for Saxophone Quartet (1995)
Prelude (“Index”)
Etude Nr. 1 “A Real Nice Number”
Etude Nr. 2 “Pypes”
Etude Nr. 3 “The Fives for Steve”
Etude Nr. 4 “Phantom Galop”
Etude Nr. 5 “Harmonium” (Heiliger Dankgesang)
Etude Nr. 6 “They only come out at night”

William Albright
(1944-1998)

Klonos (version 2008)

Piet Swerts
(b. 1960)

The United States Coast Guard Saxophone Quartet is comprised of the saxophone section of the U.S. Coast Guard Band, one of the five premier U.S. military bands. The Quartet performs regularly at conferences held by the World Saxophone Congress and the North American Saxophone Alliance, and has performed at Carnegie Hall, the Midwest Band and Orchestra Clinic, and has toured Taiwan. The Quartet very recently performed Michael Colgrass’ *Urban Requiem* with the U.S. Coast Guard Band in concert on October 9, 2011. The Quartet frequently performs at universities throughout the country; tonight’s program is part of a one-week concert tour of upstate New York music schools. During the Quartet’s formative years of the mid-2000’s, the members also comprised the Element Saxophone Quartet, winning medals multiple years of the Fischhoff National Chamber Music Competition.

Musician 1st Class Greg Case, *soprano*, is an associate principal saxophonist with the United States Coast Guard Band. He has appeared numerous times as a soloist with the Band, and will be featured on the Band’s upcoming recording in 2012. In April 2011 he performed a joint concert with Eugene Rousseau at the Royal Conservatory of Madrid, Spain. Prior to his Coast Guard Band career, he performed with Royal Caribbean Cruise Lines as a saxophonist and woodwind doubler. Case holds a Master of Arts degree in jazz studies from New York University and a Bachelor of Music degree in classical saxophone performance from Indiana University. His principal teacher was Eugene Rousseau, and received additional study with Timothy McAllister. Case has served as the instructor of saxophone at the University of Connecticut since 2003, where he teaches applied studies in classical saxophone and saxophone quartet.

Chief Musician Joshua Thomas, *alto*, has been a member of the Coast Guard Band since 2000. As a soloist and with the saxophone quartet, Thomas has performed around the world at universities and many prestigious conferences and festivals. Active in teaching, he maintains a studio consisting of students from throughout southeastern Connecticut and is currently serving as a sabbatical replacement at Central Connecticut State University during the fall of 2011. Thomas earned degrees from Michigan State University, Louisiana State University, and Connecticut College.

Chief Musician Adam Williamson, *tenor*, has been a member of the Coast Guard Band since 2003. He earned a bachelor's degree from the State University of New York College at Potsdam and began graduate work at Indiana University.

Musician 1st Class Jeff Emerich, *baritone*, is the baritone saxophonist for the United States Coast Guard Band and USCG Saxophone Quartet. As an active member of the North American Saxophone Alliance, he has performed numerous times at the World Saxophone Congress and NASA Biennial and Regional Conferences. He earned his Master of Music degree in saxophone performance, studying with Dr. Otis Murphy; dual Bachelor of Music degrees from Northern Arizona University in saxophone performance and music education, studying with Dr. Wildy Zumwalt; and finished two years towards his DMA in music performance and pedagogy at the University of Iowa studying with Dr. Kenneth Tse before joining the USCG Band in June 2005. He now focuses additionally on trying to keep his roof from leaking, his basement from flooding and fixing his wicked slice on the golf range.

Fantasy Etudes (1995) by William Albright

Program notes to *Fantasy Etudes* by William Albright as told by the composer at the premiere of the work:

Etudes are difficult pieces. They are difficult not only for each player, but also for the ensemble itself. Fantasy etudes imply that there is an additional realm of fantasy or fantastic ideals involving pieces that are quite a bit more ambitious than some of the etudes and studies in the repertoire that we know and love. The work is in many ways very complicated and extends over a vast range of ideas and material. My music enjoys messy diversity as opposed to boring unity. One of the constants however, is the flavor of American Jazz. Sometimes in the background sometimes in the foreground, but because it is innate to the saxophone it is always an important ingredient.

The first piece is actually a prelude, and it is like a table of contents. I put Index in there, but it is more like what you would find at the beginning of a book or a magazine. It gives little tantalizing tidbits for each one of the six etudes subsequent to this piece. With these tantalizing tidbits, it goes through this material very fast. Don't get turned off because you can't follow it. That's part of the idea, to give you like a little rapid taste of everything, and then we settle down into the first movement, which is called *A Real Nice Number* it's etude number one. I won't tell you the whole anecdote that it's based upon, but the punch line is, "Now that *Clare de Lune*, that's a real nice number". As you might guess, this piece is a little bit of homage to Debussy, the composer of *Clare de Lune*. It uses some of the same material as that piece, but it's more like the later Debussy, which is very feline in its movements. It moves very fast from one kind of material to the next.

Pipes movement, etude number two, I hope you will find a fun trip because it is based upon highland bagpipe playing as introduced to me by my late father's very good friend Jim Lynch in Illinois. Before we get to the heart of the subject, there are several fantasy sections based upon the idea of pipes, and I'll just read you the subtitles of these little mini sections. Sleeping pipes, snapping pipes, yakketing pipes, clanking pipes, heralding pipes, steaming pipes, wailing pipes, horning pipes, and finally Highlanders pipes.

The Fives for Steve, etude number three, is dedicated to the memory of composer Steven Albert, who died too soon and tragically in 1992 as a result of an auto accident. His was a voice stilled long before it should have been. The piece is always based on structures of five. For example meters of 5/4, and constant quintuplet beat divisions. *The Fives* by the way is also a title of a famous boogie-woogie solo, which I play on occasion, but this piece has nothing to do with that chart.

We are on another trip now with the *Phantom Gallop*, a piece that is partly inspired by the motive of the Lone Ranger, but, more importantly, it is inspired by different kinds of signals that we hear or don't hear so much anymore. Diesel trains, steam trains, European whistle trains, diesel horns of trucks, tugboats, ocean liners docking, you name it, it's in here. This is another case of writing against type; something that saxophone quartet has never played before. The end though, is a fantasy based upon the Canadian Geese that fly over my house many months of the year.

When I was a kid, I grew up with relatives on farms in Illinois and they all had Victorian Edwardian Harmoniums, pump organs. I enjoyed toying around with these things. I especially enjoyed playing hymns and seeing how I could distort the sound by pumping too hard or not hard enough. Fascinated by the marginalia, the distances and similarities between the sounds that are not sounding that's just breath or wind and full-blown reed sounds. This piece enjoys that between the cracks effect.

For our finale, *They Only Come Out at Night*. It's a romp and a tribute to those jazz band arrangements used for the 1950's and 60's TV gangster cop shows like Peter Gun. It's my own fantastic fantasy tribute to the likes of those pieces. Hope you enjoy.

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

In case of fire, leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.

Please bear with us during the construction phase of the new Performing Arts Building. Parking is limited in front of Snell Theater. Additional parking may be found in Lot 2 or Lot 1, near the front entrance of Raymond Hall.

