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A TRADITION OF INNOVATION

Alumni Concert Series

2011-2012 Season

Tuesday, January 31

Sara M. Snell Music Theater

7:30 PM

Robert Pruzin, Horn
Christopher Weait, Bassoon
Hannah Gruber, Piano

Serenade

Paul Basler
(b. 1963)

Etudes to Spring

Introduction

The Spanish Dancer

Melvin Solomon
(b. 1947)

Autumnali Tempore

Samuel O. Douglas
(b. 1943)

Sonata in D Minor for Two Bassoons

Allegro

Vivace

Adagio

Allegro

Joseph Bodin de Boismortier
(1709-1795)

Carol Lowe, Bassoon

2011 • 2012

CRANE

Songs of a Wayfarer
On My Sweetheart's Wedding Day
This morning in the Fields
I have a Burning Knife
My Sweetheart's Blue Eyes

Gustav Mahler
(1860-1911)
Arr. by Eric Carlson

Intermission

Majaliwa

Paul Basler
(b. 1963)

Kelly Drifmeyer, Horn

Ill Wind

W. A. Mozart
1756-1791
(attributed)

Ralph's Secret Weapon

Christopher Weait
(b. 1939)

Story by Steven Kellogg, used by permission
Costumes by Margaret Barstow Weait

Cast of Characters

Admiral
Aunt Georgina
Maestro Preposteroso
Ralph
Sea Serpent
Narrator

Timothy Guarino
Christopher Weait
Sarah Johnson
Carol Lowe
William Beecher
Margaret Barstow Weait



Robert Pruzin is the Associate Dean/Director of Undergraduate Studies and Professor of Horn in the School of Music at the University of South Carolina. Mr. Pruzin is the Principal Horn in the South Carolina Philharmonic, having served since 1978. From 1978 to 2003, he was the Principal Horn in The Symphony Orchestra Augusta and Augusta Opera. From 1989 to 2005, Mr. Pruzin created, produced, and performed a children's program entitled "Bringing Mozart Alive" where, dressed as a court musician in Mozart's time, he performed for over 20,000 elementary-aged school children throughout the Southeast. In 2011, Mr. Pruzin performed as soloist with the University of South Carolina Concert Choir on their Italian tour in Florence, Rieti, and Rome with Master classes at the Academia Reatina dell'Arte Conservatory. In addition to his playing duties, Mr. Pruzin has been recognized by the University of South Carolina Mortar Board Society with "Excellence in Teaching" awards, and he is a past recipient of the Artist Fellowship from the South Carolina Arts Commission. He has served as Artist in Residence on the faculty of the South Carolina Governor's School for the Arts Honors Program. Having earned a Bachelor of Science in Music Education degree from the State University of New York at Potsdam, Mr. Pruzin received his Master of Music in Performance from the Catholic University of America in Washington, DC, with continued work at the University of Maryland and Northwestern University. He was a member of the United States Marine Band, "The President's Own," in Washington, DC, traveling on four national tours and performing for numerous world leaders. He has worked with notable and diverse musicians such as Robert Shaw, Yoel Levi, Itzhak Perlman, Luciano Pavarotti, Bobby McFerrin, Ray Charles, Olivia Newton-John, Rod Stewart, Art Garfunkel, and Three Dog Night. In addition, Mr. Pruzin has appeared as performing soloist at the Spoleto Festival in Charleston, SC. as well as guest soloist, clinician, and conductor at the International Horn Society Symposiums in New York, Texas, Florida, Colorado, Illinois, and Australia.



Christopher Weait graduated from the State University College at Potsdam in 1961. Since then he has participated in almost every branch of musical activity including performing, recording, conducting, composing, and publishing. He believes that his teaching has been enhanced by those activities. Presently he is adjunct instructor of bassoon at Capital University Conservatory of Music in Columbus, Ohio and is professor emeritus of bassoon at The Ohio State University where he taught from 1984 to 2006.

Before joining the faculty at Ohio State, he was appointed a principal bassoonist of Canada's Toronto Symphony by Maestro Seiji Ozawa. He served in that position for seventeen years under music directors Ozawa, Karel Ancerl and Sir Andrew Davis. Prior to joining the Toronto Symphony he was a member of the Chamber Symphony of Philadelphia and the West Point Band. He has performed as a guest bassoonist in the Cleveland Orchestra, the Grant Park Symphony, the Montréal Symphony and the National Arts Centre Orchestra among others.

He appeared as soloist on tour with the Toronto Symphony, the Chamber Symphony of Philadelphia and with Keith Brion and His New Sousa Band. He was the founding bassoonist with OBOHIO and has been acting principal bassoonist of the Columbus Symphony Orchestra.

His solo albums are: "Bassoon with a View. Late 20th Century Bassoon Music" on Innova Recordings and "Telemann for Bassoon" on the d'Note label. He has chamber and other solo recordings on the Crystal, Lyrichord, CBC, Kneptune and Around Every Corner labels. As co-founder and director of the Toronto Chamber Winds he supervised and performed in notable recordings of the Mozart wind serenades for the Canadian Broadcasting Corporation. Two of his recordings were nominated for Canada's prestigious Juno Award.

His wife, 'cellist, teacher and quilter Margaret Barstow Weait, produces their recordings. Her fabric and jewelry creations are shown on their website <www.weaitmusic.com>. They have two children and two grandchildren living in Canada.

As a conductor he is known for his knowledge of wind repertoire especially *harmoniemusik* and for solving ensemble problems. He has conducted in Germany, Canada and the United States and at the annual meetings of the International Double Reed Society. Between 1988 and 1999 he was conductor of the Central Ohio Symphony Orchestra and is now their Conductor Laureate. His theoretical and composition studies were with Aaron Bodenhorn, Arthur Frackenpohl, Edward Young and Donald Hunsberger. He has created more than 800 titles including compositions, editions of music, arrangements and transcriptions many of which are included on his website.

His publications include musical works, recordings of music, literary works, articles and performance editions of Schubert's Wind Octet, D.72, and Fasch's Concerto for Three Wind Bands. He is the author of "Bassoon Reed Making: an Illustrated Basic Method", "Bassoon Warmups" and "Bassoon Strategies for the Next Level" that have become standard texts. His ground-breaking report on vibrato was an important early study on the topic. Recently he released "Making a Bassoon Reed" a two DVD set with a detailed, step-by-step demonstration of the reed making process for beginners or advanced players.

His works have been performed by the Toronto Symphony, Ohio State University bands and glee clubs and the Eastman Wind Ensemble. Twelve works have been recorded by the Aeolian Winds, the New York Bassoon Quartet, the German Wind Soloists and others.

In addition to university teaching he has more than five decades as a private teacher, two years as a high school band director and ten years as woodwind section coach of the Toronto Symphony Youth Orchestra.

He has been a visiting professor at the Eastman School of Music and twice at the Jacobs School of Music at Indiana University. He has been a guest teacher at the Festival at Sandpoint, the National Youth Orchestra of Canada, the Buenos Aires International Festival in Argentina and at the Chilean National Youth Orchestra.

He is deeply grateful for his four undergraduate years at Potsdam. He feels strongly that every faculty person he had contact with left an influence. His bassoon professor, the late Charles Robert Reinert, was a lifelong mentor and friend.

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.

Parking for Events in Snell Theater

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.

