

## PRISM Saxophone Quartet

Timothy McAllister, soprano saxophone  
Zachary Shemon, alto saxophone  
Matt Levy, tenor saxophone  
Taimur Sullivan, baritone saxophone

Tuesday, March 5, 2013  
7:30 p.m.  
University Auditorium

## PROGRAM

- Pagine – elaborazioni da concerto per 4 saxofoni* (1998)  
.....Salvatore Sciarrino  
(b. 1947)
- Madrigal “Itene miei sospiri” .....Carlo Gesualdo da Venosa  
(1564-1619)
- Fughetta “Dies sind die heil’gen zehn Gebot”  
Kyrie “Gott Vater in Ewigkeit” .....Johann Sebastian Bach  
(1685-1750)
- O virgo splendens* .....Anonymous  
(14th c.)
- Who Cares?* .....George Gershwin  
(1898-1937)
- Allegrissimo L. 215 (Kirk. 120) .....Domenico Scarlatti  
(1685-1757)
- Her August Touch* .....Matthew Levy  
(b. 1963)
- Colombian Songs ..... Jose Alejandro Morales and Sergio Sarmiento  
*I. Pueblito Viejo*  
*II. Paqueta*

Intermission

## 20th Anniversary Dedications

**Inkling**..... **Roshanne Etezady**  
(b. 1973)

**Scherzino (2004)**.....**William Bolcom**  
(b.1938)

**Lu (2004)**.....**Tim Ries**  
(b.1959)

**Talea (2004)**.....**Nick Didkovsky**  
(b.1958)

**Bop (2004)**.....**Jennifer Higdon**  
(b.1962)

**Song Without Words (2006)**.....**Matthew Levy**

**Howler Back (2004)**.....**Zack Browning**  
(b.1953)

**Fantasy Études (1993/94)**.....**William Albright**  
(1944-1998)

*No. 2, "Pypes"*

*No. 6, "They only come out at night"*

**Every Thing Must Go (2007)**.....**Martin Bresnick**  
(b. 1946)

*Andante*

*G.L. In Memoriam*

*Pensoso, con sobrio espressione*

*Please turn off alarms, pagers, and cell phones. Absolutely no  
photography, audio, or video taping permitted.*

*Refreshments prepared by the Moscow Food Co-op are sold during  
intermission by members of Sigma Alpha Iota music fraternity as a  
fundraiser and service project. Please join us.*

## Musicians

Intriguing programs of great beauty and breadth have distinguished the PRISM Quartet as one of America's foremost chamber ensembles. Two-time winners of the Chamber Music America/ASCAP Award for Adventurous Programming, PRISM has performed in Carnegie Hall on the Making Music Series, in Alice Tully Hall with the Chamber Music Society of Lincoln Center, and throughout Latin America under the auspices of the United States Information Agency. PRISM has also been presented to critical acclaim as soloists with the Detroit Symphony and Cleveland Orchestra, and conducted residencies at the nation's leading conservatories, including the Curtis Institute of Music and the Oberlin Conservatory.

Champions of new music, PRISM has commissioned over 150 works, many by internationally celebrated composers, including Pulitzer Prize-winners William Bolcom, Jennifer Higdon, Zhou Long, and Bernard Rands; Guggenheim Fellows William Albright, Martin Bresnick, Chen Yi, Lee Hyla, and Steven Mackey; MacArthur "Genius" Award recipient Bright Sheng; and jazz masters Greg Osby and Tim Ries. In 1997, PRISM initiated its own concert series in Philadelphia and New York City, presenting the newest compositions created for their ensemble by composers from around the world. The series has featured an eclectic range of guest artists, including ETHEL, the Talujon Percussion Quartet, Music From China, Miro Dance Theatre, Cantori New York, and top jazz artists, including guitarist Ben Monder, saxophonist Rick Margitza, and drummers Gerald Cleaver, Mark Ferber, and John Riley. PRISM has also joined forces with the New York Consort of Viols, Opera Colorado, and the Chilean rock band Inti-Illimani in touring engagements.

PRISM's discography is extensive, documenting more than sixty works commissioned by the Quartet on Albany, innova, Koch, Naxos, New Dynamic, and New Focus. PRISM may also be heard on the soundtrack of the film *Two Plus One*, by Emmy nominee Eugene Martin, scored by Quartet member Matthew

Levy, and has been featured in the theme music to the weekly PBS news magazine "NOW."

PRISM performs exclusively on Selmer saxophones and mouthpieces.

## Program Notes

### ***Pagine – elaborazioni da concerto per 4 saxofoni***

.....**Salvatore Sciarrino**

(b. 1947)

The *Pagine* contains works originating from a variety of periods and genres. Today's performance will include pieces by Gesualdo, Bach, "Anonymous," Gershwin, and Scarlatti. "In the Gesualdo," Sciarrino explains, "I surgically reduced the number of voices from five to four while retaining the symmetry of the canonic imitation... The anonymous Ars Nova chace afforded opportunities for radical treatment... (it) contains imperceptible sonic interference. Gershwin, a many-sided composer, made veiled references to expressionism and created hybrid reference-filled music: the double bass's pizzicato notes, for instance, often accompany in American big bands."

Salvatore Sciarrino (b. Palermo, 1947) likes to boast that he was born free and not in a school of music. Self-taught, he began to compose when he was twelve. His first public concert was given in 1962. However, Sciarrino considers what he wrote before 1966 to be immature works of apprenticeship, for it is then that his personal style came to the fore. After forty years, his huge catalogue of compositions is still in a phase of astonishing creative development. After completing his schooling and a few years of university in his hometown, he moved first to Rome in 1969 and then to Milan in 1977. Since 1983 he has been living in Umbria. He published with Ricordi from 1969 to 2004. Exclusive rights then passed to Rai Trade. His discography is particularly large: around eighty CDs, issued by the major international labels, have been acclaimed and often awarded prizes. As well as the librettos of his

own works of musical theater, Sciarrino has written many articles, essays and texts of various kinds; some have been chosen and collected in *Carte da suono* (Cidim – Novecento, 2001). Also important is his interdisciplinary book on musical form: *Le figure della musica, da Beethoven a oggi* (Ricordi, 1998). Sciarrino has taught at the conservatories of Milan (1974-83), Perugia (1983-87) and Florence (1987-96). Between 1978 and 1980 he was artistic director of the Teatro Comunale of Bologna. An Academician of Santa Cecilia (Rome), Academician of the Fine Arts of Bavaria and Academician of the Arts (Berlin), he has won numerous prizes, the most recent ones being the Prince Pierre de Monaco (2003) and the prestigious Premio Internazionale Feltrinelli (2003). He is also the first winner of the new Musikpreis Salzburg (2006).

### ***Her August Touch*.....**Matthew Levy****

(b. 1963)

This rhapsodic work celebrates the mellifluous qualities of the saxophone. The two altos and baritone form a supportive accompaniment to an extended tenor solo. The work seeks to exploit the sonorous qualities of the quartet through the combination of rich textural, harmonic and rhythmic elements found in jazz, all within a through-composed form.

Matthew Levy (b. 1963) is a founding member of PRISM. His works have been widely broadcasted on NPR, Voice of America, and WFMT and recorded on innova and Koch International. The recipient of composition fellowships from the Independence Foundation and the Pennsylvania Council on the Arts, his music has been described as "gorgeous and ethereal" by Classical Magazine and "pulsing and wittily colored" by the Philadelphia Inquirer. Matt has served on the faculties of the Universities of Michigan, Toledo, and Redlands and currently serves as director of the Philadelphia Music Project, a grant making program of the Pew Charitable Trusts housed at the Philadelphia Center for Arts and Heritage.

## **Colombian Songs.... ose Alejandro Morales and Sergio Sarmiento**

*I. Pueblito Viejo*

*II. Paqueta*

In the summer of 1995, the PRISM Quartet traveled throughout Latin America as musical ambassadors of the United States. Performing contemporary American repertoire under the auspices of the State Department, PRISM was presented throughout Brazil, Chile, Ecuador, Columbia, and Guatemala. We were excited to return with an array of new repertoire, including tangos, Latin jazz, folk songs, and classical works, all reflecting the rich musical diversity of our neighbors. Sergio Sarmiento and Jose Alejandro Morales are two Colombian composers PRISM met in the remote villages surrounding Bucaramanga, Colombia. The short compositions are representative of the unique folk/jazz music from Columbia and are original works for saxophone quartet.

### **20th Anniversary Dedications**

***Inkling*.....Roshanne Etezady**  
(b. 1973)

The word “inkling” refers to the merest hint of an idea and, thus, seemed like the perfect title for this short vignette for PRISM. Through the clouds of sound, I hoped to showcase the flexibility and color the ensemble has cultivated over their first twenty years.

Roshanne Etezady’s (b. 1973) works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and other groups. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady’s music throughout the United States and Europe. Etezady’s music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the

Composer, and ASCAP. As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music.

**Scherzino (2004).....William Bolcom**  
(b. 1938)

There seems to be a mini-rage for 60-second pieces right now. The Paris-based American pianist Guy Livingston recently put out a CD of minute-long pieces; I just brought out a collection of one-sentence-long mini-cabaret songs for my wife Joan Morris. Little pieces are fun to write and possibly more fun to listen to, hence the *Scherzino* for the elegant PRISM Quartet.

National Medal of Arts, Pulitzer Prize and Grammy Award-winning composer William Bolcom (b. 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music. He joined the faculty of the University of Michigan’s School of Music in 1973. In the fall of 1994 he was named the Ross Lee Finney Distinguished University Professor of Composition. Bolcom won the Pulitzer Prize for music in 1988 for 12 New Études for Piano, and four 2005 Grammy Awards for his setting of William Blake’s *Songs of Innocence* and *Songs of Experience* on the Naxos label.

***Lu* (2004).....Tim Ries**  
(b. 1959)

*Lu* was written in October 2004 after a conversation with the Brazilian vocalist and composer Luciana Souza, or Lu. This piece attempts to reconcile Luciana’s voice and the beautiful vocal quality in PRISM’s saxophone playing.

A versatile and thoughtful saxophonist and composer, Tim Ries (b. 1959) has collaborated with such jazz artists as Phil Woods, Tom Harrell, Al Foster, John Patitucci, Dave Liebman, Danilo Perez, Maynard Ferguson, Red Garland, Badal Roy, Maria Schneider and Donald Byrd. A Verve release with The Joe Henderson Big Band won a Grammy Award. Having just returned from a second world tour with the Rolling Stones playing

saxophone, keyboard and organ, his other recording and performance credits include work with such diverse talents as Donald Fagen, Paul Simon, Sheryl Crow, Lyle Lovett, Stevie Wonder, Incognito, Blood Sweat & Tears, Bob Belden and David Lee Roth.

**Talea** (2004).....**Nick Didkovsky**  
(b.1958)

(hoping to somehow “know”)

Talea was composed using my computer music language JMSL ([www.algomusic.com](http://www.algomusic.com)). *Talea* plays with time-shifted rhythms and the anticipation of borders around a repeated phrase. I composed it by hand in JMSL’s score notation editor.

Nick Didkovsky (b. 1958) is a guitarist, composer, and software programmer. In 1983, he founded the rock octet Doctor Nerve. He is the author of the computer music language Java Music Specification Language (JMSL). He presently resides in New York City, where he composes for Doctor Nerve and other ensembles, creates music software, and teaches Java Music Systems at New York University. Besides his band Doctor Nerve, he has composed music for the Fred Frith Guitar Quartet (of which he was a member), Bang On A Can All-Stars, Meridian Arts Ensemble, ETHEL, loadbang, ARTE Quartett, and many others. His Black Sabbath Guitar Lessons on YouTube have been received with great enthusiasm by metal fans all over the world.

**Bop** (2004).....**Jennifer Higdon**  
(b.1962)

*Bop* is full of...well...bops! Here’s to bopping along to another twenty wonderful years for the PRISM Quartet!

Jennifer Higdon (b. 1962) is the most performed living American composer working today. She is the recipient of awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. The Telarc release of *Higdon: Concerto for Orchestra/City Scape* won a

Grammy award in 2005. Her *blue cathedral* is one of the most-performed orchestral works by a living composer (150 orchestras have performed the work since its 2000 premiere). A solo disc of her chamber music was recently released by Naxos. She is on the composition faculty at the Curtis Institute of Music in Philadelphia, where she holds the Milton L. Rock Chair in Compositional Studies.

**Song Without Words** (2006).....**Matthew Levy**

Song Without Words is the third of *Three Miniatures*, saxophone quartet adaptations of music originally composed for *Diary of a City Priest*, a film by Emmy nominee Eugene Martin. The film examines the life of Father MacNamee, a Philadelphia priest (played by David Morse) who serves in one of Philadelphia’s toughest neighborhoods. Faced with gangs, poverty, drugs, and an often pervasive feeling of hopelessness, the film conveys Father Mac’s weary yet resolute faith, creating a moving, inspiring portrait of a spiritual man who struggles with translating his faith into action every day.

**Howler Back** (2004).....**Zack Browning**  
(b. 1953)

*Howler Back* was commissioned by PRISM for their twentieth anniversary concert and is a sonic salute to the ensemble’s dedication to and promotion of contemporary music.

The music of Zack Browning (b. 1953) has been described as “waycool in attitude ... speed-demon music” (*Atlanta Journal-Constitution*) and “propulsive, giddy, rocking ... a rush of cyclic riffs and fractured meters” (*New York Times*). The *Irish Times* proclaimed him as “bringing together the procedures of high musical art with the taste of popular culture.” The CD *Banjaxed* on Capstone Records contains eight of his original compositions for voice, instruments, and computer-generated sounds and has been called “dramatic, exciting, rhythmic, high-energy music.” Browning’s composition awards include an Illinois Arts Council Composer Fellowship and a Chamber Music America Commission.

Performances include the Bonk Festival of New Music (Tampa), the International Society for Contemporary Music Festival (Miami), International Computer Music Conference (New Orleans), Spark Festival (Minneapolis), Gaudeamus Music Week (Amsterdam), Composers Choice Festival (Dublin), Sonorities Festival (Belfast), Skinneskatteberg Festival (Sweden), Asian Contemporary Music Festival (Seoul), National Chiang Kai Shek Recital Hall (Taipei), Nanjing Normal University (China), and Jilin University and Northeast Normal University (Changchun, China). Browning is an associate professor emeritus from the University of Illinois.

**Fantasy Études** (1993/94).....**William Albright**  
(1944-1998)

*No. 2, "Pypes"*

*No. 6, "They only come out at night"*

*Fantasy Études* was written with the virtuoso solo and chamber music abilities of PRISM in mind. In addition, many of the movements were intentionally conceived "against type," that is, inspired by sounds not usually associated with the saxophone, or, at least, the "polite" saxophone. American jazz, one can note, is a constant presence.

Étude No. 2, "Pypes," was inspired by Highland bagpipe music, especially the highly ornamented variation form called "Pibroch." The subsections of the movement are denoted as follows: "Sleeping pypes," "Snapping pypes," "Yakketing pypes," "Clanking pypes," "Heralding pypes," "Steamy pypes," "Wailing pypes," "Horning pypes."

Étude No. 6, "They Only Come Out at Night," is a finale-like romp through various kinds of commercial music, and in that I confess to being a child of the fifties, influenced by that decade's mystery and detective shows and by the big band music that was married to them...

William Albright (1944-1998) received many commissions and awards for his work, among them the Queen Marie-Jose Prize, and awards from the American Academy of Arts and

Letters, two Fulbright and two Guggenheim Fellowships, the Symphonic Composition Award of Niagara University, two National Endowment for the Arts Grants, two Koussevitzky Composition Awards, and a Koussevitzky Foundation Commission.

In 1979 Albright was Composer-in-Residence at the American Academy in Rome. Major orchestras which have performed Albright's works have included the Syracuse Symphony, the Detroit Symphony, the Budapest Philharmonic, the Austrian Radio Orchestra, the Buffalo Philharmonic, the Bergen Symphony, the St. Paul Chamber Orchestra and the American Composers Orchestra. Mr. Albright served as Chairman of the Music Composition Department at the University of Michigan. Albright exerted a profound influence on the artistic development of the PRISM Quartet during the ensemble's formative years at the University of Michigan in the 1980s, inspiring them to champion new music.

**Every Thing Must Go** (2007).....**Martin Bresnick**  
(b. 1946)

*Andante*

*G.L. In Memoriam*

*Pensoso, con sobrio espressione*

Martin Bresnick divides his work *Every Thing Must Go* in three sections: *Andante*, *G.L. In Memoriam*, and *Pensoso, con sobrio espressione*. The composition was both commissioned by and dedicated to PRISM with support from the Rockefeller Philanthropy and New York State Music Fund. Regarding the title, Bresnick notes only, "And it does, as in these three movements—now going or already gone."

Martin Bresnick was born in New York City in 1946. He was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akademie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. He has taught internationally and is presently

Professor of Composition and Coordinator of the Composition Department at the Yale School of Music. Bresnick's compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral works have been performed by the National Symphony, Chicago Symphony, American Composers Orchestra, San Francisco Symphony, and many international groups. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center, Sonor, Da Capo Chamber Players, Speculum Musicae, Bang on A Can All Stars, Nash Ensemble, MusicWorks!, Zeitgeist, Left Coast Ensemble, and Musical Elements. He has received commissions from many institutions, including the National Endowment for the Arts, the Fromm Foundation, Lincoln Center Chamber Players, Meet-the-Composer, and Chamber Music America. In addition to numerous other prestigious awards, he received a Guggenheim Fellowship in 2003. Bresnick has written music for films, two of which, *Arthur & Lillie* (1975) and *The Day after Trinity* (1981), were nominated for Academy Awards in the documentary category, (both with Jon Else, director). Mr. Bresnick's music has been recorded by Cantaloupe Records, Composers Recordings Incorporated, Centaur, New World Records, Artifact Music and Albany Records and is published by Carl Fischer Music (New York), Bote and Bock (Berlin) and CommonMuse Music Publishers (New Haven).

*The Auditorium Chamber Music Series is sponsored by the University of Idaho and receives support from University of Idaho student arts fees and grants from the National Endowment for the Arts and the Idaho Commission on the Arts.*