



University of Wisconsin
Whitewater

**The Department of Music
presents a Student Recital:**

**Featuring:
Haley Dieter,
soprano and alto saxophones**

**Lannette Calhoun, piano
Sam Weber, Euphonium**

**December 5, 2021
7:30 pm
Light Recital Hall**

PROGRAM

Romance (1893).....Amy Beech
Arr. Timothy Roberts
(1867-1944)

Lannette Calhoun, piano

Histoire du Tango (1998).....Astor Piazzolla
I. Bordel 1900 Arr. Ken-Ichiro Isoda
II. Cafe 1930 (1921-1992)
III. Night-Club 1960
IV. Concert Aujourd'hui

Lannette Calhoun, piano

~ Intermission ~

Lilith (1984).....William Bolcom
I. The Female Demon (b. 1938)
II. Succuba
III. Will-o'-the-Wisp
IV. Child Stealer
V. The Night Dance

Lannette Calhoun, piano

Double ConcertoAnthony O'Toole
for Alto Saxophone and Euphonium (2010) (b. 1988)
I. Prelude & Dance
II. Nocturne
III. Scherzo-Finale

Sam Weber, euphonium

Lannette Calhoun, piano

*Ms. Dieter's recital is in partial fulfillment of the graduation
requirements for the degree of Bachelor of Music Education*

ACKNOWLEDGEMENTS

I cannot attribute my musical upbringing to any singular person. I have many people to thank for keeping me motivated, inspired and true to myself as I have embarked on this incredible journey. So even if I do not mention you specifically, please know you have made an impact on my life.

To start, I would like to thank my family, especially my parents. It has not been a 'walk in the park' choosing music as my career path. Many times I have felt overwhelmed and discouraged but your support, wisdom, and encouragement has kept me on track. My success would be insignificant without your guidance and I would not be the same person without you. Words simply cannot express my gratitude. I love you.

Secondly, I would like to thank my educators. From elementary school through college I have grown from each teacher/professor and I want them to know their hard work has not gone unnoticed. I would specifically like to thank Dr. Hayes and Dr. Matthew Sintchak.

Doc, thank you for providing countless opportunities so I could discover my sound, express myself, and reach farther than I believed possible. Without the challenges and experiences you set in my path I would be a very different person, musician and 'story-teller'.

Matt, thank you for being an incredible studio professor, for pushing me to do my best, and for always holding me accountable. You have changed me in an unparalleled way by teaching me that to grow effectively and efficiently as a musician I must first focus on my needs. I know even after graduation your teachings will continue to inspire, change and motivate me.

Finally I want to thank my friends and peers. Without you I wouldn't know what life is outside of the music department, but I also wouldn't know what hard-work and dedication towards my craft looks like. Each of you is sincerely dedicated to being the best you there is and that has motivated me to do the same for myself. Thank you for pushing me to be a leader and for showing me life isn't just about music. It's good to know I have people to count on, hike with, grab coffee with, practice with, or converse with. My life wouldn't be as fulfilling without you.

UPCOMING EVENTS

Student Recital: Enrique Chambers, flute
December 7 @ 7:30 pm, Light Recital Hall

Jazz Combos Holiday Concert
December 9 @ 7:30 pm, Light Recital Hall

Wood Studio Recital
December 10 @ 7:30 pm, Light Recital Hall

For more information regarding the music program at UW-Whitewater, please visit the department website at

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ABOUT US

Our Mission The Mission of the UW-Whitewater Department of Music is to provide high-quality education for students preparing to teach, perform, or pursue advanced study. Our award-winning faculty are committed to excellence in teaching, scholarship, creative activities, and service. The Department also provides educational programs and cultural enrichment for university students, elementary and secondary students, their teachers, members of the Whitewater community and the surrounding region.

Our Students Since 1989, The Wisconsin Music Educators' Association has given its annual Gaarder Award—for an outstanding senior in music education—to eighteen UW-Whitewater music majors. Numerous voice students, have won competitive awards via competitions sponsored by the National Association of Teachers of Singing and the Metropolitan Opera National Council. Campus honors have included the Greenhill Excellence in the Arts scholarship, awards from our Undergraduate Research Program, and the top student honor on campus, the McGraw Award.

DEGREE PROGRAMS

Undergraduate Degree Programs

Bachelor of Music
Bachelor of Arts in Music
Individualized Major
Music Minor

Emphases (Bachelor of Music)

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Education, Instrumental Music Education,
Performance, Theory and Composition

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Program Notes
Written by, Haley Dieter

Romance for Alto Saxophone and Piano (1893)

Amy Beach (1867-1944), Arr. by Timothy Roberts

Born in Henniker, New Hampshire in 1867, Amy (Cheney) Beach was a prolific American pianist and composer from a very young age. By the age of seven she was performing repertoire by Beethoven, Chopin and Mozart. Beach later studied piano with Carl Baermann and Erbst Peraba while continuing to perform until her marriage to Dr. Henry Beach in 1885. After seven years of marriage and very few performances, Beach's first major composition, *Mass in E-flat major*, was performed by the Boston Symphony Orchestra in 1892. A common theme emerged as more of Beach's works premiered; this being the focus on female musicians. Beach's music challenged societal norms and made innovations toward normalizing female musicians. Many of her works were the first pieces written by a female composer to be performed by the premiering groups. These accomplishments received much acclaim and even titled her as 'The U.S's foremost woman composer'. By the time of her death in 1944 (age 77) her career had culminated in over 300 compositions.

Romance for Alto Saxophone, originally written for violin, was adapted for saxophone by professional saxophonist and educator Timothy Roberts. Many of Beach's works have been arranged or adapted for varying instrumentations because of her influence on 19th-century music. This piece emphasizes romantic-era styles, tugs on your heartstrings, and provides powerful melodic and harmonic writing. Emphasizing her desire to perform, this piece was dedicated to Beach's close personal friend Maud Powell, a female virtuoso violinist, and was premiered by both Beach and Powell.

Histoire du Tango (1986/1998)

Astor Piazzolla (1921-1992), Arr. Ken-Ichiro Isoda

Astor Piazzolla was born in Mar Del Plata, Argentina in 1921. In 1925 his family moved to New York where he grew up surrounded by jazz and his father's interpretations of Carlos Gardel tangos on gramophone. After receiving a bandoneon (button accordion) from his father on his ninth birthday, Piazzolla began taking private lessons. By age 16 he had moved to Buenos Aires to play with a tango orchestra directed by Anibal Troilo. While performing for an income, Piazzolla was studying classical music with Alberto Ginastera, Bela Wilda, Raul Spivak, and Nadia Boulanger. Finally after multiple orchestra disbandments (1950 & 1958), volleying between classical and tango music, and coming to terms with his personal background, Piazzolla realized tango was the music of his soul. This trajectory led Piazzolla to become one of the leading innovators for the 'nuevo tango'; a subgenre that mixes traditional tango with jazz and modern stylistic inflections. Even after his death from a cerebral hemorrhage in 1992, Piazzolla's

works exploring diverse instrumentation and stylistic complexity continues to shape the tango music.

Originally written for flute and guitar, Piazzolla's *Histoire du Tango* was arranged for soprano saxophone and piano by renowned Japanese composer Ken-Ichiro Isoda for his friend and renowned saxophonist, Nobuya Sagawa. This piece traverses 4 eras of tango reminiscent of where each medium would have traditionally been performed. Movement I, *Bordel 1900*, captures the traditional tango music accompanied by the liveliness and playfulness one might experience after walking into a Bordel; the French term for brothel. The highly contrasting movement II, *Café 1930*, explores the heart-wrenching, slower style heard frequently in more casual settings before advancing to a dance-like pace once again in movement III. *Nightclub 1960*, recalls a time of revolution, international change, and stylistic cooperation between Brazilian bossa nova and Argentinian tangos typically found in party-like settings such as night-clubs and leads conclusively into movement IV, *Concert Aujourd'Hui*. The final movement represents a 'Modern-Day Concert' and is characteristic of the nuevo tango style Piazzolla pioneered. Complex, dissonant styles similar to Bella Bartók and Igor Stravinsky's music can be heard in this futuristically influenced closer.

Lilith (1984)

William Bolcom (b. 1938)

Bolcom, an American composer born on May 26, 1938 in Seattle, Washington has impacted the world of composition drastically. At the age of 11, Bolcom began his studies receiving a BA in music theory and composition at the University of Washington, a master of arts degree at Mills College, a D.M.A at Stanford University, and was awarded the Deuxième Prix de Composition while studying at the Paris Conservatoire. Mentors George Frederick McKay, John Verral, Darius Milhaud, Leland Smith, and Olivier Messiaen helped shape his compositional approach into a dramatic, dissonant, and experimental style. Bolcom's educational journey led him to teach composition at the University of Michigan for 35 years before retiring in 2008. Over this time his teachings, performances, and his culmination of over 100 works have influenced the world of modern instrumental and vocal music considerably.

*Isaiah 34:14 Wild cats will meet hyenas there
the satyrs will call to each other
there too will Lilith take cover
seeking rest.*

Lilith, commonly known as a demonic figure from various religious texts, was premiered by Laura Hunter after commissioning Bolcom to compose a work expressing the complexity of Lilith. This piece explores the grotesque, sinister, and colorful (warm, sensual, playful, etc.) soundscape saxophone and piano duo can create. Varying contemporary techniques for both

instruments are utilized to evoke the characteristics of Lilith; including slap tongue, multiphonics, growling, flutter-tongue, altissimo, string plucking, and pedal manipulation. Each movement in this piece uncovers all the sides of Lilith, especially her female empowerment. Movement *I. The Female Demon* cultivates a wild, heart-pounding introduction leading into a tender, sensual movement *II. Succuba*. After a subtle wind-down, movement *III. Will-o-wisp* takes an invigorating turn symbolizing a spirit leading unlucky souls on a delusive journey that fades abruptly into movement *IV. Child Stealer*. This fourth movement is something you must simply hear to understand it's bone-chilling story. After a truly unconventional build-up, the final movement *V. The Night Dance* leads Lilith's character through what can be considered a dance to the death, representing Lilith's beauty and seductive thievery before ferrying souls away.

Double Concerto for Alto Saxophone and Euphonium (2010)

Anthony O'Toole (b. 1988)

Born in 1988, Anthony O'Toole is primarily a self-taught composer crediting Jack Stamp and Mark Camphouse as his primary educators. Receiving a BA in music theory and composition at Indiana University, PA and a masters in composition from George Mason University, O'Toole has written over 120 works for a variety of instrumental idioms. Many of his works have been performed by internationally renowned ensembles including 'The President's Own' United States Marine Band, The Singapore Wind Symphony, and many others. His compositions have gained him great rapport and helped him receive the grand prize in the 2012 Garritan Composition Contest and second place in the 2014 Van Galen Prize for wind chamber music. Currently O'Toole resides in Long Beach, California where he serves as the composer-in-residence for the Carson Symphony Orchestra while continuing his freelance compositional career.

Double Concerto for Alto Saxophone and Euphonium emulates different artistic works and cityscapes relating back to 1930s Chicago. Based on a daytime experience of the city skyline, *Prelude and Dance* explores beautiful fanfare-like unisons and consonant harmonies between saxophone and euphonium. These motifs are representative of the climbing skyscrapers and busy streets from an aerial perspective. In contrast, *Nocturne* explores the sensual, gritty night-life found in pubs, street corners, and jazz clubs. Each instrument gets a chance to showcase the beauty and dance-like aspects of a 1930s evening in Chicago before gently closing together. Movement *III Scherzo-Finale*'s call and response between piano, saxophone, and euphonium leading into a beautiful unison, jazz-like cadenza is inspired by Richard A. Chase's painting "Steel Mills at Night". This soundscape recalls industrial aspects of Chicago while simultaneously revisiting melodies from previous movements to conclude the 1930s flashback.