



VALPARAISO
UNIVERSITY

THE DEPARTMENT OF MUSIC PRESENTS

ARUNA QUARTET

2019 FISCHOFF COMPETITION

WINNERS

William Pyle
soprano saxophone

Tony Guzman
alto saxophone

Ryan Hill
tenor saxophone

Andrew Schoen
baritone saxophone

SATURDAY, SEPTEMBER 21, 2019, 5:00 P.M.
DUESENBERG RECITAL HALL

PROGRAM

Aruna Quartet Double Gold Tour Program

The Holberg Suite, Op. 40
I. Praeludium

Edvard Grieg
(1843-1907)
arr. Jense

Saxophone Quartet in B-flat Major, Op. 109
II. Canzona variée
Thema: Andante
Var. 1: L'istesso tempo
Var. 2: Con anima
Var. 3: A la Schumann
Var. 4: A la Chopin
Var. 5: Scherzo

Alexander Glazunov
(1865-1936)

Ciudades
Sarajevo (Bosnia and Herzegovina)

Guillermo Lago
(b. 1960)

Fantasy Etudes
II. Pypes
IV. Phantom Galop
V. Harmonium (Heiliger Dankgesang)
VI. They Only Come Out At Night

William Albright
(1944-1998)

Memory (From Nepomuk's Dances)

Marcelo Zarvos
(b. 1969)
arr. Pyle

INTERMISSION

PROGRAM

INTERMISSION

Ciudades Tokyo (Japan)	Guillermo Lago
Mishima/Closing	Phillip Glass (b. 1937)
Josquin Microludes I. Milles regretz de vous abandonner... II. et d'éslonger vostre fache amoureuse... V. ...brief mes jours definer...	David Ludwig (b. 1974)
From "Last Leaf" The Dromer Æ Rømeser Shine No More	Danish Traditional arr. Danish String Quartet
Recitation Book I. Broken Heart: Meditation on the chorale melody Der du bist drei in einigkeit (You who are three in one) V. Fanfare/Variations on the chorale melody Durch Adams Fall (Through Adam's fall)	David Maslanka (1943-2017)

PROGRAM NOTES

The Holberg Suite, Op. 40 **Edvard Grieg (1843-1907)**

A miniature masterpiece of musical historicism, the Holberg Suite by **Edvard Grieg** is a tribute to the Baroque suite genre and its enduring vitality. Composed in 1884, it celebrated the 200th anniversary of the birth of Ludvig Holberg, a Danish-Norwegian playwright, thus invoking the lifespan of three prominent baroque composers born a year after Holberg in 1685: Johann Sebastian Bach, George Frideric Handel, and Domenico Scarlatti. None of these particular composers' styles are used as a model, for this is not a work of pastiche; rather, Grieg uses the Baroque forms of Prelude, Sarabande, Gavotte, Air and Rigaudon for a sound world very much his own. The suite was originally composed for piano solo but is most often performed by string orchestra. — *Note by Symphony in C*

Saxophone Quartet in B-flat Major, Op. 109 **Alexander Glazunov (1865-1936)**

Alexander Glazunov, born in St. Petersburg, was gifted with an exceptional ear and began to study piano at the age of nine. He was composing by the age of 11. In 1879, he began composition studies with Rimsky-Korsakov and progressed “not from day to day but from hour to hour,” said Rimsky-Korsakov. His first symphony and first string quartet were completed in 1881. Glazunov composed in all genres except opera, with the major portion of his music written before 1906. He wrote eight symphonies and eight quartets. The first seven were for strings, the last was composed in 1931 for saxophones. Some of the material from this work was later used in Glazunov's Saxophone Concerto, one of the most popular works for alto saxophone. — *Note by the Amherst Quartet*

PROGRAM NOTES

Ciudades

Guillermo Lago (b. 1960)

‘Ciudades’ (Cities) is a series of musical sketches of cities that have a special meaning to **Guillermo Lago**. It is a work in progress and Lago adds new sketches every now and then. The various city portraits can be performed as a suite or as stand-alone pieces: when played as a suite the order of the movements can be decided freely by the performing quartet.

‘Sarajevo’ (Bosnia and Herzegovina) is dedicated to Lago’s many friends in the capital of Bosnia and Herzegovina. In the nineties of the last century the town was hit by a cruel civil war. In the beginning of this millennium Lago was invited to help re-establishing a saxophone class at the Sarajevo Academy of Music, and together with ‘Musicians Without Borders’ and his friend Adnan Cico he founded the ‘Winds of Change’, Bosnia and Herzegovina’s first wind ensemble. A group of young musicians, each of them affected by the country’s recent history.

‘Tokyo’ (Japan) is a song of amazement, energy, exoticism and joy. Japan’s capital was frequented by Lago on several tours with the Aurelia Saxophone Quartet and the city never stops to intrigue him. — *Note by the composer*

The Fantasy Etudes

William Albright (1944-1998)

*From the original Program Note by **William Albright**:* The Fantasy Etudes were written with the virtuoso solo and chamber music abilities of the Prism Saxophone Quartet 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.

“Pypes,” Etude Nr. 2, 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”... “Yacketing pypes”... “Clanking pypes”... “Heralding Pypes”... “Steamy pypes”... “Wailing pypes”... “Horning pypes”

PROGRAM NOTES

“Phantom Galop,” Etude Nr. 4, was inspired by all kinds of signal sounds: train whistles, factory whistles, diesel horns, ocean liners, tug-boats, shofars, and so on. The middle section takes its vocal cadence from an imaginary train conductor. It ends with an imitation of the sounds emanating from the flocks of Canadian geese that fly over my house in Michigan each fall.

“Harmonium,” Etude Nr. 5, was inspired by my childhood experiences of playing large console pump organs (presumably from the 1890’s) in the homes of my relatives in rural Illinois. I was always fascinated by the threshold of air-to-tone that could be controlled by different kinds of foot-pumping, the morose sagging effects as the wind died, and all kinds of “music between the cracks” that this once popular and fragile instrument could produce.

Lastly, “They only come out at night,” Etude Nr. 6, 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 TV mystery and detective shows and by the big band music that was married to them.

Memory (From Nepomuk’s Dances) **Marcelo Zarvos (b. 1969)**

Marcelo Zarvos is a Brazilian-born musician, who began as a student of classical music, but now works primarily in jazz and film scoring. Zarvos’ recent work includes the scores for Golden Globe-winning *The Affair* and *Ray Donovan* as well as the Oscar nominated film *Fences*. Originally written for the ETHEL string quartet, Memory was first performed on saxophones by the Kenari Quartet. Throughout the work, Zarvos makes contrasts between minimalism and energetic folk songs by utilizing dance rhythms and interweaving textures. — *Note by the Aruna Quartet*

PROGRAM NOTES

Mishima/Closing

Philip Glass (b. 1937)

Although **Philip Glass** is one of the most influential composers of our time, his music is often controversially described as “minimalist,” a term that turns off many would-be audience members. Glass himself is wary of genre, and his prolific output runs the gamut from silence to opera and symphony. Born in Baltimore, the composer’s early musical influences came in the form of unsold records from his father’s store – Hindemith, Schoenberg, and other modern composers. He studied at Peabody, the University of Chicago, Juilliard, and Aspen, after which he moved to France to work with the legendary Nadia Boulanger. He often draws on modern technology and its accompanying din, eastern music and philosophy, and the visual arts for musical material. The work you will hear this evening was written to accompany a section of Paul Schrader’s “Mishima,” a film about the Japanese novelist broken into three sections. The writer’s childhood was filmed in black and white, and scored by Glass; the resulting work is the String Quartet No. 3.

Josquin Microludes

David Ludwig (b. 1974)

*From the original program note of **David Ludwig**:* I am often inspired by great music of the past, and much of my composing these days involves taking the clay from an older piece and reworking it into my own new musical sculpture. “Josquin Microludes” is a set of miniatures that incorporates Josquin’s “Mille Regretz” into its musical language. Each miniature features this famous “chanson” framed by some variation or transmutation of it. The piece is played continuously, as if channel surfing between ancient music and contemporary sounds. I thought the medium of the saxophone quartet would be fitting for this project that is based on a choral work, as it is its own choir of voices, sustained by breath and line.

PROGRAM NOTES

From “Last Leaf” Danish Traditional

“The Dromer,” “Æ Rømeser,” and “Shine No More” were originally heard by Aruna on the album “Last Leaf” by the **Danish String Quartet** who writes:

Our side project where we dig into the rich Nordic folk music tradition. It all started with a couple of encores that Rune made and since then, the project has grown in size and scope. We believe that we have found a nice little niche somewhere between traditional folk music and the classical music, utilizing our strengths as a string quartet to show some of the treasures of our Nordic music tradition.

Upon hearing these beautifully crafted arrangements, Aruna contacted DSQ and inquired about adapting them for saxophone.

Recitation Book David Maslanka (1943-2017)

*From the original Program Note by **David Maslanka**:* I have loved Italian madrigals since my student days. Recitation Book for saxophone quartet feels something like a madrigal collection, but with a grand finale. My approach to composing is vocal, and the singing quality of saxophones is one of their finest strengths. The movements in this piece are relatively brief and intimate songs. Much of my recent music draws its inspiration from the distant past. An old melody pushes open a door in my mind and a parallel world or dream makes its way out. Each piece in this set found its inspiration in that way. The title, “Recitation Book,” implies a set of lessons. I don’t want to say explicitly what each “lesson” means, but the titles of the pieces circle around the theme of death, which for me implies the passing of the old, and the coming of the new.

ABOUT THE ARTISTS

Comprised of undergraduate and graduate students at Texas Tech University, the Aruna Quartet is a prizewinner in national and international competitions including the MTNA National Competition, the Coltman Competition, The American Prize, and the ENKOR competition. Most recently, in May 2019, Aruna was awarded the Gold Medal and Grand Prize at the 46th Fischhoff National Chamber Music Competition, held at the University of Notre Dame in South Bend, Indiana.

In addition to their competition performances, the Aruna Quartet regularly performs recitals at universities, public schools and conferences including those held by the North American Saxophone Alliance and the Texas Music Educators Association. This past summer, Aruna was invited to perform and teach at the 2019 Asia Pacific Saxophone Academy, which was held at Rangsit University in Bangkok, Thailand.

At Texas Tech University, the quartet is coached by Professor of Saxophone, David Dees. They received additional instruction by legendary saxophone pedagogue Frederick L. Hemke at the 2018 Snow Pond Music Festival in Sydney, Maine.

Since forming at Texas Tech University in the Fall of 2015, the Aruna Quartet has performed a wide range of traditional and contemporary repertoire. The quartet is now actively commissioning and arranging music, presenting educational clinics, and performing on tours throughout the United States and Europe.



ABOUT THE FISCHOFF

The Fischhoff National Chamber Music Association sponsors the nation's largest chamber music competition, and is America's premier educational chamber music competition.

In 1973, Joseph E. Fischhoff and fellow members of the South Bend Chamber Music Society sought an innovative way of encouraging young people to pursue chamber music study and performance. The idea of a competition arose, and that first year, six ensembles participated.

Little did the society members know how their idea would grow. Today, still at home in South Bend, Indiana, the Fischhoff Competition is the largest chamber music competition in the nation and its longest consecutively running competition. Each year, an average of 125 ensembles, representing 22 nationalities, enter in either the wind or string categories of three to six performers. Since its founding, more than 6,800 musicians have participated, many of whom have gone on to distinguished careers in music performance and education.

Committed to music education, the Fischhoff uniquely partners with competition alumni to bring free, innovative music programs directly to children in their own schools and community centers. Known as the Fischhoff Arts-in-Education Residency, these programs have served 70,000 community children since 1995 including many underserved and at-risk children and youth. Additionally, Fischhoff offers several programs to support and encourage area high school-aged musicians.

The 47th Annual Fischhoff Competition will be held May 8-10, 2020.

UPCOMING EVENTS

Sunday, September 22, 2019
**Great Lakes Confucius Music Festival
Chorale and Chamber Concert Band**
Symphony Center, Chicago, 3:00 p.m.
Ticketed Event

Saturday, September 28, 2019
**Homecoming
Chorale, Men's Ensemble, Women's Choir**
Chapel of the Resurrection, 4:00 p.m.
Ticketed Event: \$15 adult, \$10 senior/non-Valpo students, free to
Valpo students, faculty, and staff

Saturday, September 28, 2019
**Homecoming
VU Symphony Orchestra**
Chapel of the Resurrection, 8:00 p.m.
Ticketed Event: \$15 adult, \$10 senior/non-Valpo students, free to
Valpo students, faculty, and staff

Programs available online one week prior to the scheduled performance
at valpo.edu/music/performances

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video recording and flash photography are not permitted. The Valparaiso University
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work. Smoking is not permitted on the Valparaiso University campus.

For more information, please visit valpo.edu/luca or
the Valpo box office at 219.464.5162.

Free admission and open to the public unless otherwise stated.
Box office hours are Monday through Friday, 10 a.m. to 4 p.m.,
and one hour before ticketed performances.



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