The Faculty Composers Concert

Featuring the music of:
Michael Burns
Gregory Carroll
Mark Engebretson
Alexander Ezerman
Alejandro Rutty

Friday, February 26, 2016
7:30 pm
UNCG Music Building
Recital Hall
Program

Transparent Sun (2015) 9’

Alejandro Rutty

Fabián López, violin
Inara Zandmane, piano

Elegaic Music (2016) 6’

Greg Carroll

Kelly Burke, B-flat clarinet
Inara Zandmane, piano

Concerto for Soprano Saxophone (2012), world premiere

Mark Engebretson

I. Groove 7’45”
II. Grace 7’
III. Burn 8’30”

Susan Fancher, soprano saxophone
Inara Zandmane, piano

Swamp Song (1986) 9’

Michael Burns

Michael Burns, bassoon and electronics

Pack (2016)

Alexander Ezerman

I. Convocation
II. Ground

Karl Ronnevik, Socrates Razo, Nate Martin, Bethany Uhler, Vincent Torr, Delaney Watson, Rachel Richards, Justin Mackey, AlexandriA Vilchis, Lauren Saunders, Ben Sharp, Shelby Poston, and Alexander Ezerman, cello

The UNCG School of Music, Theatre and Dance gratefully acknowledges the Edward T. Cone Foundation of Princeton, NJ and New York, NY for its generous support for the advancement of theory, composition, and performance through the UNCG New Music Program.
Life -music- requires time, and carries within the latent, veiled seed of almost uncontrollable exhuberance. **Transparent Sun** was composed for Violinist Fabián López and pianist Inara Zandmane.

Current events on the world stage cause even the most optimistic individual to pause and reflect on the pain and suffering of humanity in our current time. **Elegy** begins with the pealing of bells, followed by ascending musical gestures in the piano that strive upward with a questioning optimism. More gloomy descending gestures also follow, but hope is never completely abandoned. The work ends with “empty octaves and perfect fifths,” expressing a mood of resigned acquiescence.

The **Concerto for Soprano Saxophone and Orchestra** was composed in 2012 for saxophonist Susan Fancher. The project was supported by the North Carolina Arts Council, a division of the Department of Cultural Resources, with funding from the National Endowment for the Arts.

Hip-hop beats, pop melodic hooks, electronic dance moves, jazz hits and grooves, a sample-loop cadenza, the virtuoso flashes of a shining star soprano saxophone are the hallmarks of this concerto for soprano saxophone. The work is in three movements, entitled "Groove," "Grace," and "Burn." The first movement is a mash up of inspirations from the infectious music we hear every day. The second is a plaintive, heartfelt jazz ballad, turned sideways and layered on top of itself. The third movement is an all-out, take-no-prisoners, burning **tour de force** for the soloist.

Overall, the Concerto continues my interest in developing pieces in close collaboration with stellar performers, so that the composition is imbued with aspects of the musicality, performance abilities and personality of the dedicatee. It further reflects longstanding interests in pop music, melody and virtuosity.

Susan Fancher gave the first performance on April 15, 2012 with conductor Ligia Amadio and the Symphonic Orchestra of the University of Sao Paulo in Sala Sao Paulo, Brazil. The music heard tonight is not just a “reduction” from the original orchestral version, but an independent version with piano intended for live performance.

**Swamp Song** was written at the Electronic Music Studios at Victoria University of Wellington, New Zealand, in 1986. All of the sounds on the tape were originally produced in some way on the bassoon and then manipulated electronically. It was done ‘old school’ with analog tape cut and spliced, looped, sped up, slowed down, reversed, passed through various filtering, etc. and so was a labor of love that took literally months to complete. One of the aims was to blur the lines of distinction between electronic and acoustic sounds. The live bassoon plays some effects which sound somewhat electronic, and the tape plays some barely transformed acoustic sounds. This, I hope, leads to places where the listener may not be sure of what is on
the tape and what is being played live. The title Swamp Song, while not meant to be programmatic, seems appropriate for a piece intended to be lighthearted and fun and is derived from the evocative nature of the watery or creature-like sounds that emerged on the tape part.