

**“Contrasts”**  
**Robert Spring, clarinet**  
**Andrew Campbell, piano**  
**Katherine McLin, violin**  
**Jana Starling, clarinet**

Katzin Concert Hall  
Faculty Artist Concert Series  
Sunday, September 28, 2008  
2:30 PM

**Program**

Siren for two Clarinets (2008)\*

Roshanne Etezady

Grand Duo Concertante  
for Clarinet and Piano, Op. 48

Carl Maria von Weber

Allegro con fuoco  
Andante con moto  
Rondo: Allegro

Air Varié on a Theme by Bellini

Paul de Ville

Intermission

Bright Angel for Clarinet and Piano

Roshanne Etezady

Lookout  
Phantom  
Kiva  
Hermit's Rest  
Bright Angel

Contrasts for Violin, Clarinet and Piano

Bela Bartók

Verbunkos (Recruiting Dance)  
Pihenő (Relaxation)  
Sebes (Fast Dance)

\*Arizona Premiere. Commissioned by Robert Spring and Jana Starling.  
A reception will follow in the Cowley Lobby



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*BrightAngel* is inspired by designs by the American architect Mary Jane Colter (b. Pittsburgh, 1869). During her career, which spanned 46 years, Colter was responsible for dozens of projects, and eleven of her buildings are on the National Register of Historic Places. She was known as a feisty perfectionist, and often faced hostility in the "man's world" of architecture. However, her successes transcended gender, and she is considered among the foremost architects of her time. Colter was a pioneer of what is now called the "rustic" style of architecture; her buildings blend into their surroundings and harmonize with their environments. During a period when many architects were copying European design, Colter helped shape a style of architecture that is simple yet elegant, modern yet conscious of the past, and quintessentially American.

I learned about Mary Jane Colter while I was researching another project, and felt especially drawn to some of her buildings located in the Grand Canyon: Lookout Tower, Phantom Ranch, Hopi House, Hermit's Rest, and Bright Angel Lodge. In *BrightAngel*, I am not only interested in conveying the essence of these remarkable structures - the "flow" of each building, the use of light and space - but something of their character as well. In so doing, I hope to remain true to MaryJane Colter's aesthetic of creating a new artwork with connections to nature and history, but also with an eye towards the future.

### *Roshanne Etezady*

#### I. Lookout

Constructed in 1914, Lookout Studio resembles a Native American structure. The lines of the roof and chimneys are designed to mimic the rock formations of the Grand Canyon. Because of its many windows (to allow visitors to appreciate the precipices of the Canyon from a safe vantage point), this is one of Colter's most light-filled spaces. Sweeping gestures followed by sustained notes represent sunlight playing on the features of the Canyon.

#### II. Phantom

In Native American legend, a phantom came up to the Grand Canyon floor from his underworld tribe. He was so pleased with his surroundings upon his emergence, he danced on the spot. The place where he emerged is known as Phantom Creek, which is embedded in a gully, and is hidden from immediate view. The intersection of the natural and supernatural, the seen and the unseen, is at the heart of the spirit of Colter's Phantom Ranch. In this movement, clarinet and piano are entwined in an intense, sometimes otherworldly dance.

#### III. Kiva

While not tied to a specific building of Colter's, a room in Colter's Hopi House (1905) is sometimes referred to as "the Kiva." The term refers to a room used in Native American spiritual ceremonies. The clarinet stands alone in this movement, in a musical suggested spiritual journey" that may be characterized by a transition from a chromatically-influenced harmonic language to the more triadic language of the following movement.

#### IV. Hermit's Rest

Colter intentionally designed Hermit's Rest to look like it could have been constructed by "an untrained mountain man." This movement - literally, a 'rest' for the clarinetist - is cast in the character of a hymn or folksong that could be hummed along the trail or whistled by a campfire.

#### V. Bright Angel

The centerpiece of Bright Angel Lodge is a "geological fireplace." Rocks for the fireplace were hauled up by mules from the Canyon floor, and placed in layers (from floor to ceiling) in the order of the strata of the Canyon walls, resembling an "echo" of the Grand Canyon itself. The name "Bright Angel" comes from the large wooden bird mounted in the lobby of the lodge, which Colter thought of as "the bright angel of the sky." This movement is characterized by angular, layered counterpoint between the two instruments, followed by a rhapsodic catharsis that harks back to the opening of the piece.

**Robert Spring** has been described as "one of this country's most sensitive and talented clarinetists", Arizona Republic, "dazzled his audience...flawless technique", The Clarinet Magazine, and "a formidable soloist...played with great emotional life" Copenhagen, Denmark, Politiken. Spring's recording of Grawemeier Award winning composer Joan Tower's works for clarinet was described by The Clarinet Magazine as "truly outstanding....one



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would be hard pressed to find better performances of contemporary music....first rate music performed with the highest professional standards." The Instrumentalist Magazine says of his recording, "Dragon's Tongue", a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." Fanfare Magazine says of the CD, "Tarantelle", music that the famous violinist Jascha Heifetz recorded on violin, being performed on clarinet, "This recording was meant to amaze and, man, it succeeds."

The America Record Guide writes about his recent recording of the Copland Clarinet Concerto, "Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session."

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. He was recently awarded the "Citation of Merit Award" from the School of Music Alumni Society. His teachers included John Mohler, David Shifrin and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio's, Performance Today. He frequently serves as clinician and adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring was President of the International Clarinet Association from 1998-2000 and has performed for twelve International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently Professor of Clarinet. Dr. Spring is also principal clarinet of the ProMusica Chamber Orchestra of Columbus, OH. He is a Buffet Artist, and plays the Buffet Greenline Clarinet exclusively.

Canadian clarinetist **Dr. Jana Starling** has recently joined the faculty at Arizona State University after having taught clarinet, saxophone and band at Mount Allison University in New Brunswick, Canada. She holds DMA and MMus degrees in Clarinet Performance from Arizona State University and a Bachelor of Music Education degree from Brandon University. Dr. Starling has performed and adjudicated throughout the Maritimes and in Manitoba, Arizona, and Paraguay, South America, where she spent two years teaching woodwinds in German-speaking communities. Jana's 2006 debut CD "Inflexion" earned a 2007 East Coast Music Award nomination for Classical Recording of the Year and is often heard on CBC Radio Canada. She has appeared as a featured soloist with the Municipal Chamber Orchestra of Asuncion, Paraguay (1999, 2000), the Paraguayan National Symphony Orchestra (2000, 2002), and the Timmins Symphony Orchestra (2007). Jana has also performed with New Brunswick Winds, the Winnipeg new music series Groundswell and Crossing 32nd Street, a contemporary music collective in Phoenix, AZ. She has extensive experience performing in a variety of musical settings, including Mexican mariachi bands, international folk dance groups, and East Indian classical music ensembles.

**Andrew Campbell** has established himself as one of the most versatile collaborative pianists in the United States with a performing career that has taken him to four continents. He has performed in duo recitals with such artists as violinist Chee-Yun, flutist Thomas Robertello, composer Bright Sheng, and tenor Anthony Dean Griffey, with whom he has also collaborated on several operatic productions. He has served as opera rehearsal pianist for such distinguished conductors as André Previn and Plácido Domingo, and has worked closely with the composer Carlisle Floyd on several productions of his operas. Chamber music performances have taken him to distinguished venues including Weill Recital Hall at Carnegie Hall, where The Strad and Strings magazines both hailed his performance as "excellent." His partnership with violinist Katherine McLin in the McLin/Campbell Duo and McLin and clarinetist Robert Spring in Trio del Sol has led to performances on numerous recital series throughout the United States. As an orchestral pianist, he has performed with many ensembles including the Phoenix Symphony, the Columbus Pro Musica Chamber Orchestra, and the San Diego Symphony, working with notable conductors including Keith Lockhart, David Effron, and Michael Christie. He has appeared as collaborative pianist at numerous international conferences, including the International Double Reed Society, National Flute Association Convention, MTNA and the Society for American Music.

Dr. Campbell graduated Phi Beta Kappa and Pi Kappa Lambda in History and Piano from Oberlin College and Conservatory and earned his MM in Piano Performance from Indiana University. He received the Doctorate in Piano



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Chamber Music and Accompanying from the University of Michigan where he studied with the renowned collaborative artist Martin Katz. While at Michigan he served as Opera Coach/Continuo performer for the Opera Theater. Dr. Campbell spent several summers at the Aspen Music Festival as a fellowship pianist for the Vocal Concert Studies program and staff pianist for the violin studio of Paul Kantor. He was a national prizewinner in the MTNA Wurlitzer Collegiate Artists solo piano competition.

Dr. Campbell is currently Assistant Professor of Collaborative Piano and Chamber Music at the Arizona State University School of Music. During the summer season, he directs the Collaborative Piano Program at the Brevard Music Center in North Carolina and serves as principal pianist for the BMC Festival Orchestra. He is an occasional member of the music staff and rehearsal pianist for the San Diego and Washington National Opera companies, and previously was Music Director and Pianist for the San Diego Opera Ensemble.

Violinist **Katherine McLin** enjoys an extremely varied and prolific performing career as a concerto soloist, recitalist, and chamber and orchestral musician. Since her debut with the Oregon Symphony at the age of fifteen, Dr. McLin has made over 40 appearances as soloist with orchestras across the country. Recent appearances include the North American premier of Hans Gal's Violin Concerto with the Musica Nova Orchestra of Scottsdale, Brahms' Violin Concerto with the Tempe Symphony Orchestra, Malcom Arnold's Double Concerto with the ProMusica Chamber Orchestra (OH), Chris Brubeck's Interplay Triple Violin Concerto with jazz violinist Regina Carter and Danwen Jiang at the National ASTA Conference in Reno, NV, and the Bach Double Concerto with the Salem Chamber Orchestra (OR).

A member of the McLin/Campbell Duo with pianist Andrew Campbell and Trio del Sol (with Robert Spring, clarinetist, and Campbell) Dr. McLin performs extensively, appearing in over 30 states throughout the country. She served as a featured performer at the International Schoenberg Conference (2005), National MTNA (Music Teacher's National Association) Conference in Salt Lake City (2003), the IPAC (International Percussive Arts Conference) in Columbus, OH (2002), SEAMUS (Society for Electro-Acoustic Music in the US) in Tempe (2003), and the IDRS (International Double Reed Society) Conference in Tempe (1997).

Dr. McLin appears on 14 compact disc recordings under the Summit, Centaur, and Opus One labels. Her most recent release is the world premier recording of Almeida Prado's Trio with Caio Pagano, piano and Thomas Bacon, horn (Summit Records DCD 457) and a disc of French violin/piano duo music with pianist Andrew Campbell will be released in Fall 2008. Dr. McLin's live performances have been broadcast on NPR's Performance Today, NYC's WQXR (Bob Sherman's "Listening Room" program), and local radio stations throughout the country.

A frequent guest recitalist and clinician, Dr. McLin gave the featured Pre-College Violin Master Class at the 2008 ASTA Conference in NM. She has presented master classes at over 40 music schools across the country, including the University of Michigan, North Carolina School for the Arts, Blair School of Music at Vanderbilt, Carnegie Mellon University, University of Oklahoma, University of Colorado at Boulder, University of Kansas, University of Oregon, University of Georgia, University of Kentucky, West Virginia University, Texas Christian University, and University of Miami, to name a few.

Dr. McLin currently serves as Concertmaster of the Columbus ProMusica Orchestra in Ohio, and in the past has served as Concertmaster of the Brevard Music Center Orchestra, the Michigan Sinfonietta, and the Aspen Sinfonia Orchestra, and Principal Second Violin of the Michigan Opera Theater Orchestra.

Dr. McLin received her doctorate in violin performance from the University of Michigan as a student of Paul Kantor. She holds additional performance degrees from Indiana University and the Oberlin College Conservatory, and for three years was an orchestral fellowship recipient at the Aspen Music Festival. Her former teachers include Franco Gulli, Josef Gingold, and Kathleen Winkler.

A committed and passionate teacher, Dr. McLin won the 2004 Distinguished Teacher Award for the College of Fine Arts at Arizona State University, chosen from over 170 faculty, and was a finalist for the 2007 university-wide ASU Professor of the Year award. Former students of Dr. McLin's include members of Barrage, the Quebec, Phoenix, Tucson, and Flint Symphony Orchestras, Concertmaster of the Arkansas Symphony Orchestra, Assistant Concertmaster of the Seoul National Symphony, Principal Second of the Augusta Symphony Orchestra, and faculty members of Mercer University, Georgia Southern University, Westminster College (PA), Southeastern College (FL), and Grove City College (PA). Her students have been prizewinners and finalists in the Stradivarius International Competition, MTNA National Competition, and ASTA National Solo Competition, among others. Graduates have gone on to performance programs at the Juilliard School, Cleveland Institute of Music, Manhattan



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School of Music, and the University of Michigan, to name a few and have performed in as diverse settings as soloist with the Cleveland Orchestra, touring with rap artist Kanye West, and recording with John Tesh. Her students regularly participate in summer festivals such as Aspen, Blossum, Tanglewood, Meadowmount, NRO, Musicorda, and Brevard.



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