

Timothy McAllister, saxophones
Andrew Campbell, piano
with:
Robert Spring, clarinet
Katie McLin, violin

Katzin Concert Hall
Faculty Artist Concert Series
Monday, November 3, 2008 | 7:30 PM

Program

Lessons of the Sky (1985)
for soprano saxophone and piano

Rodney Rogers
(b. 1953)

Duo Sonata (2002)
for alto saxophone and clarinet

Gregory Wanamaker
(b. 1968)

- I. Departure
- II. Elegy
- III. Scherzo
- IV. Arrival (Blues)

Mother-of-Pearl (1999)
for violin, clarinet, tenor saxophone and piano

Roshanne Etezady
(b. 1973))

Intermission

Vocalise-étude in La Lent, Avec charme (1935)

Olivier Messiaen
(1908-1992)
arr. McAllister

Pénombres VI (1996)
for alto saxophone and piano

Yoshihisa Taïra
(1937-2005)

Come Down Heavy! (1994-96)
for violin, alto saxophone and piano

Evan Chambers
(b. 1963)

- I. Steel Drivin' Man
- II. I Gave My Love a Cherry
- III. Oh, Lovely Appearance of Death
- IV. Drill Ye Tarriers



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Dr. Timothy McAllister, saxophone, comes to the Herberger College School of Music after previous posts at the University of Arizona School of Music and SUNY Potsdam's Crane School of Music. He received degrees in Music Education, Wind Conducting, and Performance from The University of Michigan, where he also served as a visiting instructor of saxophone in 2000. His career has taken him throughout the United States, Canada, Mexico, Britain, The Netherlands, France, Belgium, and Switzerland, garnering prizes at national and international competitions and solo appearances in major venues. An advocate for the concert saxophone and contemporary music, he has premiered over 100 compositions by many of today's eminent composers and emerging young talent. He tours nationally with the New York City-based PRISM Saxophone Quartet presenting recitals, concerti with orchestras, and collaborations with acclaimed jazz artists, chamber ensembles, and dance companies.

McAllister's critically acclaimed recordings can be heard on the NAXOS, Centaur, Einstein, G.I.A. Publications, Equilibrium, Albany, New Dynamic, AUR, and Innova labels. He has served on the summer faculty of the Interlochen Center for the Arts since 1992, and has been a featured artist at the Cabrillo Festival for Contemporary Music, the International Festival-Institute at Round Top, the Chautauqua Institution, the Great Lakes Chamber Music Festival, the Hot Springs Music Festival (AR), the Fox River Chamber Music Festival (WI), and the Lontano Festival of American Music in London.

Dr. McAllister is an artist-clinician for the Conn-Selmer Company, a RICO Gold Artist, and serves as a design consultant on the D'Addario Co./RICO Products Advisory Board.

Program Notes

Pénombres VI (1996) for alto saxophone and piano Yoshihisa Taïra

Yoshihisa Taïra was born in Tokyo in 1937. After studying at the National University of Art and Music in Tokyo he moved to Paris in 1966, studying at the Conservatoire National Supérieur de Musique with Olivier Messiaen. He won the Premier Prix Lili Boulanger in 1971, the Grand Prix de Composition de SACEM in 1974 and the Prix Florent Schmitt in 1985. His music has been widely performed by leading contemporary music institutions and at major festivals. Before his passing 2005, Taïra was a professor of composition at the Ecole Normale de Musique de Paris.

Pénombres VI (1996) is the only work for saxophone by Yoshihisa Taïra. Begun during the 1980s, Taïra's series of works *Pénombres* is so far incomplete. The term *Pénombres* plunges the composer into an atmosphere of contemplation, of meditation, full of shadows in various shades of grey, produced by intersecting and mingling light sources, a contemplation punctuated by fortuitous incidents, by spots of brilliant and contrasting colours, in the inner space of sonic landscapes. Claude Delangle states, "The time of half-light, despite its apparent immobility, is in fact a period of profound concentration, of ritual inspiration, preceding the energetic breath of action."

Come Down Heavy! (1994/96)

Evan Chambers

*Ev'ry mornin' at six o'clock—
there were twenty tarriers a-workin' on the rock,
and the boss comes 'round and he says "Keep still—
and COME DOWN HEAVY ON THE CAST IRON DRILL..."*

The title *Come Down Heavy!* is taken from a line in the folksong *Drill Ye Tarriers* upon which the last movement of the piece is based. I grew up listening to my parents singing folksongs--this piece was inspired by memories of my father beating on his guitar, belting out *John Henry*, and the quiet sadness in my mother's voice as she sang me to sleep. To me, folksongs are not quaint, naive or innocent, as they've often come to be misrepresented--they are powerful, sometimes gritty, bitter and ironic, full of the sadness and longing of life. Although these particular songs



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are part of my past, they are also part of my present—my goal was to avoid casting them in a cloud of nostalgic mist or nationalistic fervor, and to capture some of the raw, rough energy and genuine ache of the music. These are not "arrangements" of folksongs, but rather settings or treatments of them; while the tunes are present, they are often transformed, extended, and even abandoned.

I. Steel Drivin' Man

The first movement, Steel Drivin' Man, is based on the worksong John Henry, about the mighty railroad man and the legendary contest pitting his mythical human strength against that of the steam-drill. The style is based upon my father's full-tilt performances of the song and is dedicated to him, (with tips of the hat to Huddy Leadbetter and Doc Watson).

II. I Gave My Love a Cherry

I Gave My Love A Cherry or The Riddle Song is dedicated to my mother; it is one of her favorite lullabies. I've treated it as a mountain lament that uses an unusual violin tuning taken from Scottish fiddle playing.

III. Oh, Lovely Appearance of Death

Oh, Lovely Appearance of Death was written by the Reverend George Whitefield in 1760. It was a song that my Grandmother used to sing as a lullaby, and I learned it from my father. Although the words are quite morbid, (dealing with a deeply religious aesthetic reaction to death as a release from worldly suffering) I've always been haunted by the melody. It receives the simplest and most unadorned treatment of the songs in this work.

IV. Drill Ye Tarriers

The piece is also informed to a large extent by my involvement with traditional Irish music--the worksong Drill Ye Tarriers is itself rooted firmly in the Anglo-Irish tradition, and is presented first as a modified Irish reel, and later as a jig, layered with the song Patsy on the Railroad. (It is also finally transformed into a wild tarantella, no doubt a direct influence of my wife's Italian-American family!)

-Evan Chambers



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