

PITTSBURG STATE UNIVERSITY'S
Department of Music

**3rd Biennial
Festival of New Music**

focus on PSU

CONCERT II

3/8/05

SPECIAL GUESTS & FRIENDS

JOHN C. ROSS (1962-)
Trio for 3 B-flat clarinets (2004)

Richard MacDowell
Joanne Britz
Emily Zizza

HUBERT BIRD (1939-)
Sonata for Piano

Reena Berger

JOHN DAVID PETERSON

Goat's House – poems by Gene DeGruson

1. The Gypsies
2. The stranger in her room
3. The Franklin Faith Healer
4. Shoes, egg shells, and carefully labeled heads
5. Goat's House

Pamela Gaston, soprano
Lenny Schranze, viola
John David Peterson, piano

CHEN YI (1953-)
Ba Ban (1999)

Reena Berger, piano

INTERMISSION

LESLIE BASSETT (1923-)
Soliloquies

Richard MacDowell, clarinet

DOMINICK ARGENTO (1927-)

To Be Sung Upon the Water: Barcarolles and Nocturnes for High Voice,
Piano and Clarinet – poems by William Wordsworth

- I. Prologue: Shadow and Substance
- II. The Lake at Evening
- III. Music on the Water
- IV. Fair is the Swan
- V. In Remembrance of Schubert
- VI. Hymn Near the Rapids
- VII. The Lake at Night
- VIII. Epilogue: De Profundis

Sara Mandal-Joy, soprano
Susan Marchant, piano
Emily Zizza, clarinet/bass clarinet

TO BE SONG UPON THE WATER – *notes by the composer*

For some reason, bodies of water - rivers, lakes, seas - hold a great fascination for me. Immediately after this cycle came JONAH THE WHALE; later, A WATER BIRD TALK; also, THE VOYAGE OF EDGAR ALLAN POE. Unlike these works, however, where bodies of water create a background, TO BE SONG UPON THE WATER deals directly with rivers, lakes and seas. It is a work in praise of nature.

The work is also intended to be a tribute to Franz Schubert - a fellow-admirer of ponds, millwheels, streams, trout, swans and other aquatic phenomena - the tribute acknowledged not only in the title of this cycle (one measure of Schubert's AUF DEM WASSER ZU SINGEN is 'borrowed' to set the text: The image of a poet's heart), but in the instrumental similarity to his SHEPHERD ON THE ROCK as well.

The two central songs, IV & V, are homages to Schubert: no. IV, the conceit FAIR IS THE SWAN, is set as a scherzo with bass clarinet alone; no. V, IN REMEMBRANCE OF SCHUBERT, is a placid elegy with piano alone. The two flanking songs, III & VI, are contrasting waterscenes: no. III, MUSIC ON THE WATER, a languid nocturne with Bflat clarinet obligato; no. VI, HYMN NEAR THE RAPIDS, a turbulent metaphor in strophic setting with bass clarinet obligato.

The inner-framing songs, II & VII, utilize the Bflat clarinet: no. II, THE LAKE AT EVENING and no. VII, THE LAKE AT NIGHT, set the time period and account for the cycle's subtitle, Barcarolles and Nocturnes.

The outer songs, I & VIII, utilize the bass clarinet and serve as Prologue and Epilogue. No I, SHADOW AND SUBSTANCE, speaks of the eye-tricking characteristic of the water's surface to be both window and mirror at the same moment and suggests similar properties in the 'surface of past time'. No. VIII, DE PROFUNDIS, recapitulates fragments of the preceding seven songs to voice the regret of how 'little we see in Nature that is ours.... For this, for everything, we are out of tune'.

BIOGRAPHIES of the PERFORMERS

Clarinetist **RICHARD MACDOWELL** has taught and performed extensively throughout the United States and abroad. His study and degrees are from the Eastman School of Music, the New England Conservatory, Northwestern University, and Florida State University. He has studied clarinet with legendary teachers Robert Marcellus, Stanley Hasty, Peter Hadcock, Charles Russo, Leon Russianoff, and Fred Ormand. MacDowell is known to be one of the strongest pedagogues in the Marcellus and Hasty traditions. Before joining the faculty of The University of Texas at Austin in 1991 as Associate Professor of Clarinet, Mr. MacDowell taught at the Interlochen Arts Academy for five years.

Richard MacDowell has been on the faculty of the Banff Festival in Alberta, Canada, giving a week of masterclasses to international students. While there, he participated in two recitals, one of which featured the Mozart Clarinet Quintet. He was Principal Clarinet in a two-week orchestra festival in the Dominican Republic, the Northwood Orchestra in Harbor Springs, Michigan, the Killington Music Festival in Vermont, the Kapalua Festival in Maui, Hawaii, and he continues to be a frequent clinician and performer in the International Clarinet Association annual conference and the Oklahoma Clarinet Symposium. Mr. MacDowell has also given recitals and masterclasses at the University of Michigan, Oberlin Conservatory, Florida State University, Western Carolina University, and the University of Nebraska-Lincoln.

Locally, Richard MacDowell has been the Principal Clarinet of the Dallas Chamber Orchestra, the Lakewood Ensemble of Dallas, Mozart-fest of Austin, the Chamber Soloists of Austin, Salon Concerts, and the Victoria Bach Festival. He has adjudicated the Texas State Solo and Ensemble competition in Austin, TX for the last 12 years.

Dr. **JOANNE BRITZ** serves as Assistant Professor of Woodwinds-single reeds, at Pittsburg State University. She holds Bachelor's degrees in both clarinet performance and music education from the University of South Florida in Tampa. In addition, she holds a Master's degree in clarinet performance and the Doctor of Musical Arts degree, both from The University of Texas at Austin. Her primary teachers have included Richard MacDowell and J. Brian Moorhead; she has had additional study with Hakan Rosengren, Dr. Jeffrey Lerner, Dr. Frank Kowalsky and Deborah Chodacki.

Although originally from the Northeast, Ms. Britz has spent the majority of her professional career in Florida and Texas. She has performed with the Florida Orchestra in Tampa, symphony orchestras in Abilene, Austin, Laredo, Midland, San Angelo, and Victoria, Texas; the Festival Institute at Round Top; and the Texas Music Festival in Houston.

Before joining Pittsburg State University, Ms. Britz held the position of Lecturer of Single Reeds at Angelo State University and played Principal clarinet with the Midland/Odessa Symphony and Chorale.

Goat's House
Poetry by Gene DeGruson
Musical Settings by John David Peterson

Notes from the composer

The cycle:

The "Goat's House" songs had their beginnings with Pamela Gaston. She and I had collaborated with a violist on a program a couple of years ago and had enjoyed the way the rich sounds of viola and mezzo-soprano enhance one another. Independently of that program, Pam had showed me a book of poems by Gene DeGruson with the title "Goat's House." She had known the poet when she lived in Kansas; in fact, he had signed her copy of the book. I developed an affection for the colorful characters in the poetry. Combining these poetic and musical elements was a natural step.

The songs:

--I remember my own mother talking about the gypsies who would camp near her rural home when she was young. The child in the first song, in spite of the mother's terror, seems to be fascinated by them; their melody continues to haunt their dreams.

--I believe that the longing of the "Stranger in the Dark" is not so much for the sunset as it is for the sense of order and civilization that the window gives to it. The invasion of "his" privacy while in a stranger's home is a delicious poetic irony.

--"The Franklin Faith Healer's" apparent sense of propriety has its dark side. Open chords and simple textures portray the woman who could eliminate not only illness, but also household dirt, weeds, and her own smile.

--The world of Felix Janewski ("Shoes, Eggshells, and Carefully Labeled Heads") as seen by outsiders is skewed and laughable. (Poultry magazines?) But within that world, as in the middle of the song, his world is perfectly ordered, which gives him a sense of ecstasy.

--The title of both the collection of poetry and the songs comes from an expression in the fifth song, "Like going to the goat's house for wool." Pam told me that the poet himself was the child in this poem. His grandmother spoke only French and required a translator, much as the violist's wordless utterances require the singer to give us understanding. The poem is filled with a sense of longing for a past world, both for the France that the grandmother had known and for the New World before its exploitation.

To Be Sung Upon the Water

Poems by William Wordsworth

I Prologue: Shadow And Substance

As one who hangs down-bending from the side
Of a slow-moving boat, upon the breast
Of a still water, solacing himself
With such discoveries as his eye can make
Beneath him in the bottom of the deep,
Sees many beauteous sights—weeds, fishes, flowers,
Grots, pebbles, roots of trees, and fancies more,
Yet often is perplexed and cannot part
The shadow from the substance, rocks and sky,
Mountains and clouds, reflected in the depth
Of the clear flood, from things which there abide
In their true dwelling; now is crossed by gleam
Of his own image, by a sunbeam now,
And wavering motions sent he knows not whence,
Impediments that make his task more sweet;
Such pleasant office have I long pursued
Incumbent o'er the surface of past time.

III Music On The Water

Lutes and voices down th' enchanted woods
Steal, and compose the oar-forgotten floods,
While Evening's solemn bird melodious weeps,
Heard, by star-spotted bays, beneath the steep;
Slow glides the sail along th' illumined shore,
And steals into the shade the lazy oar.
Soft bosoms breathe around contagious sighs,
And amorous music on the water dies.

II The Lake At Evening

Clouds, lingering yet, extend in solid bars
Through the grey west; and lo! these waters, steeled
By breezeless air to smoothest polish, yield
A vivid repetition of the stars;
Jove, Venus, and the ruddy crest of Mars
Amid his fellows beauteously revealed
At happy distance from earth's groaning field,
Where ruthless mortals wage incessant wars.
Is it a mirror?—or the nether Sphere
Opening to view the abyss in which she feeds
Her own calm fires?—But list! a voice is near;
Great Pan himself low-whispering through the reeds,
'Be thankful, thou; for, if unholy deeds
Ravage the world, tranquillity is here!'

IV Fair Is The Swan

Fair is the Swan, whose majesty, prevailing
O'er breezeless water, on Locarno's Jake,
Bears him on while proudly sailing
He leaves behind a moon-illumined wake:
—Behold!—as with a gushing impulse heaves
That downy prow, and softly cleaves
The mirror of the crystal flood,
Vanish inverted hill, and shadowy wood,
And pendent rocks, where'er, in gliding state,
Winds the mute Creature without visible Mate
Or Rival, save the Queen of night
Showering down a silver light,
From heaven, upon her chosen Favourite!

V In Remembrance Of Schubert

O glide, fair stream! for ever so,
Thy quiet soul on all bestowing,
Till all our minds for ever flow
As thy deep waters now are flowing.
Vain thought!—Yet be as now thou art,
That in thy waters may be seen
The image of a poet's heart,
How bright, how solemn, how serene!
Now let us, as we float along,
For *him* suspend the dashing oar;
And pray that never child of song
May know that Poet's sorrows more.
How calm! how still! the only sound,
The dripping of the oar suspended!

VII The Lake At Night

Sweet are the sounds that mingle from afar,
Heard by calm lakes, as peeps the folding star,
Where the duck dabbles 'mid the rustling sedge,
And feeding pike starts from the water's edge,
Or the swan stirs the reeds, his neck and bill
Wetting, that drip upon the water still;
And now, on every side, the surface breaks
Into blue spots, and slowly lengthening streaks;
Here, plots of sparkling water tremble bright
With thousand thousand twinkling points of light:
And now the whole wide lake in deep repose
Is hushed, and like a burnished mirror glows.

VI Hymn Near The Rapids

Jesu! bless our slender Boat,
By the current swept along;
Loud its threatenings—let them not
Drown the music of a song;
Breathed thy mercy to implore,
Where these troubled waters roar!
Saviour, for our warning, seen
Bleeding on that precious Rood;
If, while through the meadows green
Gently wound the peaceful flood,
We forgot Thee, do not Thou
Disregard Thy Suppliants now!
Hither, like yon ancient Tower
Watching o'er the River's bed,
Fling the shadow of thy power,
Else we sleep among the dead;
Thou who trod'st the billowy sea,
Shield us in our jeopardy!
Guide our Bark among the waves;
Through the rocks our passage smooth;
Where the whirlpool frets and raves
Let Thy love its anger soothe;
All our hope is placed in Thee;
Miserere Domine!

VIII Epilogue: De Profundis

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

William Wordsworth

Dr. **EMILY ZIZZA** is a recent graduate of at The University of Texas at Austin, earning her doctorate in Clarinet Performance. While there, she held a half-time graduate teaching assistantship under the direction of Richard MacDowell.

Dr. Zizza has performed in a wide variety of styles ranging from Classical to Klezmer. She has been involved in such prestigious summer festivals as *Chataqua* and *Domaine Forç  t*. Her undergraduate degree was earned from the University of Michigan, studying with Debra Chodacki, while her Masters and Doctoral degrees were both completed at The University of Texas at Austin. She is currently a freelance musician and private lesson teacher living in Austin, TX.

Pianist Dr. **REENA BERGER** has performed as soloist and chamber musician in Canada, the United States, Israel and China. These appearances include performances at the Cleveland Museum of Art, the Edward Pickman Hall in Cambridge MA, The Federal Reserve Bank of Boston Midday Concert Series, the House of the U.S. Ambassador to Israel, and the Christ Church Cathedrale, the Chapelle du Bon Pasteur, Salle Claude Champagne, Salle Marie St  phane, Tudor Hall, and the Gelber Conference Center in Montreal. She was featured on radio and television, most notably in a television documentary pertaining to the Czech culture playing the piano pieces of Smetana and Martinu, and on Boston's radio station WGBH in the program "Off the Record." Dr. Berger has also performed in many music festivals. They include: the Banff School of Fine Arts (Canada), The Russian School of Music (Freiberg, Germany), the Kent-Blossom Music Festival (U.S.), and the Orford Arts Center (Canada). In August 2004, Dr. Berger traveled to China to perform recitals in the China/Harbin Summer Music Festival. Additionally, she presented masterclasses and lectures at the Harbin Normal University (China), and at conservatories in the surrounding area. In this region of the country, Dr. Berger has presented guest artist recitals and master classes at Kansas State University, the University of Missouri-Columbia, as well several solo and collaborative concerts on the campus of Pittsburg State University. Recently she was selected to join the Kansas Touring Program sponsored by the Kansas Arts Commission.

A recipient of numerous prizes and awards, Dr. Berger was born in Montreal. She studied at the McGill Conservatory of Music, the Rubin Academy of Music (Tel Aviv University), the New England Conservatory of Music, and the University of Montreal. Her principal teachers were Marc Durand, Patricia Zander and Viktor Dervianko. She also worked with Garrick Ohlsson, Menahem Pressler, Georgy S  bok, Vitaly Margulis, Karl Engel, Andr   Laplante, and Anton Kuerti.

Dr. Berger was a teaching assistant to the piano department at New England Conservatory of Music. From 1994-1999, she was a lecturer in piano at the University of Montreal. Since 2000, Dr. Berger is assistant professor of piano and head of the piano department at Pittsburg State University. Her students have been winners of numerous competitions and awards.

Professor and Coordinator of Academic Studies in Music, Dr. **JOHN DAVID PETERSON** teaches organ and various courses in the Musicology and Theory areas. He holds a doctorate in

Organ Performance from the University of Michigan, and has performed recitals and presented workshops throughout the United States. He is co-editor of the acclaimed Concordia edition of J.S. Bach's *Orgelbüchlein* and has performed the complete solo organ works of Bach in a 15-recital series. An accomplished pianist as well as an organist, he is active as a vocal accompanist and chamber pianist. He is also a published composer (*MorningStar*, L K Drew), arranger (Randall Egan, Bärenreiter-Verlag), and author (*The American Organist*, *The Diapason*, *Opera Quarterly*). He was a recipient of the University's Distinguished Teaching Award in 2002.

Dr. **PAMELA GASTON**, Associate Professor of Voice and Division Coordinator, has appeared extensively in German and Austrian opera houses and with the Des Moines Metro Opera, St. Louis Opera Theater, Opera Memphis, the Kansas City Symphony, the St. Louis Symphony, and South Texas Symphony in the States. She has twice been a national finalist in the Metropolitan Opera Council's auditions, as well as a national finalist in the National Opera Association Auditions. While in New York she received an educational grant from the Met Council to study with Daniel Ferro at the Juilliard School of Music. The State Department and the Pacific Cultural Foundation sponsored Dr. Gaston in a recital tour of Taiwan. She holds a Doctor of Musical Arts degree from the University of Missouri-Kansas City. Dr. Gaston was on faculty of the Tennessee Governor's School for the Arts during the summer of 2000. Her students have appeared with the Chicago Lyric Opera, Des Moines Metro Opera, Nashville Opera, San Jose Opera, New Orleans Opera, and Opera Memphis.

LENNY SCHRANZE, violist, received his training from The Eastman School of Music and the New England Conservatory. His principal teachers have been Heidi Castleman, Heiichiro Ohyama, Dorothy Delay, Max Aronoff, and Evelyn Jacobs. Mr. Schranze is Associate Professor of viola at The University of Memphis. A founding member of the Ceruti String Quartet, he has performed in major concert halls around the country, including Carnegie Recital Hall and Symphony Space in New York City. He has performed as a viola soloist with the Greenville Symphony and chamber music with violinist Charles Castleman, cellist Steven Doane, and the Kandinsky Trio. He spends his summers at the South Carolina Governor's School for the Arts and Humanities. Mr. Schranze has been on the faculty of the Fine Arts Center in Greenville, South Carolina, the Interlochen Arts Academy, and Furman University. He is a former member of the Hampshire String Quartet, performing in their New York debut and on their debut recording. He received the 1994 Gruber Award from Chamber Music America for "excellence in chamber music instruction." His recording with pianist Charles Fugo of works for viola and piano by Robert Schumann on the Centaur label was released in the spring of 2000.

Mr. Schranze is past president of the Tennessee chapter of the American String Teachers Association. In August 2000, he received a grant to partner The University of Memphis and ASTA-NSOA in the National String Project Consortium. This program offers college string students school teaching experience from their freshman year. In the summer of 2002, he performed and taught master classes at the Paul Hindemith Institute in Blonay, Switzerland.

SARA MANDAL-JOY, soprano, received her B.A. at Mankato State University in Minnesota, and began her early vocal career in the upper Midwest, focusing primarily on oratorio and other sacred music. She went on to receive her M.A. in Vocal Performance from the San Francisco Conservatory of Music, studying there with Hermann leRoux. Her performance career consisted primarily of recitals of twentieth century neo-romantic music, often including sets utilizing small ensembles. She also made appearances with such organizations as the Oakland Ballet, George Coate's Performance Works (a multi-disciplinary theatre group), and various improvisational ensembles. Her repertoire is extensive, though works by Barber, Rorem, Argento, Griffes, and Hoiby are favorites. This is Ms. Mandal-Joy's first public performance in a few years, as she has for the last decade been dealing with her son's special needs, and with health issues of her own.

Dr. **SUSAN MARCHANT** earned her degrees in the area of organ performance. A native of Buffalo, New York, she received her undergraduate training at the Oberlin College Conservatory of Music, then earned MM, MMA, and DMA degrees at Yale University. She has been a member of the PSU faculty since 1979, and her teaching duties here have included the areas of applied organ and harpsichord as well as music theory and literature. An active keyboard performer, she has been presented on a number of prominent recital series across the country and has performed at a national convention of the Organ Historical Society. In June, 1995, she was a featured artist at the Region VI convention of the American Guild of Organists, where she presented a performance of Bach's Clavierübung, Part III. She has also served as harpsichordist and co-director of the Early Music Consort, a period-instrument ensemble that has toured nationally and has maintained an active regional presence under the auspices of the Kansas Arts Commission and the Missouri Arts Council. On the campus of Pittsburg State, she guided the project that resulted in the university's acquisition of the Fisk Opus 106 pipe organ, an instrument that has been widely praised for its excellence.

Dr. Marchant's interest in choral conducting was sparked by her extensive work with Daniel Moe at Oberlin. She currently serves as director of the Pittsburg Centennial Choir, a community/university endeavor, and is now in her tenth year as director of the choral program at Pittsburg State. The PSU Choirs have been featured at several state conventions of the Kansas Music Educators Association, most recently in February, 1998, and they also maintain an active schedule of on-campus performances and annual touring throughout the region. Biennial spring tours take the ensembles to various parts of the country. Among the recent highlights of such tours have been performances in Albuquerque, Santa Fe, Huntsville, Atlanta, Cincinnati, Louisville, and Washington, D.C. (at the Washington National Cathedral).

Additionally, Dr. Marchant holds the position of director of music for Pittsburg's First United Methodist Church. This large congregation has earned a regional reputation for the quality of its music program. Its adult choir was chosen, through a national audition process, to perform at the 1992 General Conference of the United Methodist Church held in Louisville. Among this group's other activities was an English tour, a trip that included choral performances in Wesley's Chapel as well as Norwich and Gloucester Cathedrals, and organ recitals for Ms. Marchant in Southwark Cathedral and St. Botolph's, Aldgate. An active member of a number of professional organizations, she has served on the State Boards of KMEA and KsACDA and is a past dean of both the Ozark and the Southeast Kansas Chapters of the AGO.

