

Spring 2016 Music Department
Calendar of Events

April 2, 7:00pm	Opera Scenes, Hertz Auditorium\$
April 3, 1:00pm	Lesley O'Donel, guest flute recital*
April 3, 2:00pm	Opera Scenes, Hertz Auditorium\$
April 3, 3:00pm	US Army Jazz Ambassadors, Washington DC Concert+
April 8, 7:00pm	Musica Antiqua*
April 9, 2:00pm	Jake Juhl, saxophone recital*
April 10, 2:00pm	Gavin Knowles, saxophone recital*
April 20, 7:00pm	US Airforce Band of the Golden West Brass Quintet*
April 21, 7:00pm	Voice Studio Recital*
April 23, 2:00pm	Marissabel Rivero, tuba recital*
April 23, 4:00pm	David Rim, percussion Recital*
April 23, 6:00pm	Adam Pelandini, faculty saxophone recital*
April 23, 7:00pm	Chamber Choir & Montana High School Concert+
April 24, 8:00pm	Saxophone Studio Recital*
May 1, 2:00pm	Devan Corcoran, flute recital*
May 1, 4:00pm	Elizabeth Hile, graduate flute recital*
May 1, 6:00pm	Sabrina Juhl, Farrell Scholarship Recital*
May 1, 8:00pm	Flute Studio Recital*
May 3, 7:00pm	Piano Studio Recital*
May 5, 6:00pm	An Evening of Chamber Music*
May 6, 2:00pm	Justin Krawitz, guest piano recital*
May 7, 12:00pm	Ryan Hook, piano recital*

* Recital Hall + Concert Hall \$ Ticketed Event

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

You can further the excellence of our Music Department! A contribution of \$250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about "La Sedia" (The Music Chair) at www.cwu.edu/music.

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Central Washington University
Department of Music
presents:

The Scott/Garrison Duo with Rajung Yang, *piano*

Shannon Scott, *clarinet and bass clarinet*
Leonard Garrison, *flute, alto flute, and piccolo*

Jerilyn S. McIntyre Music Building Recital Hall
Friday, April 1, 2016
6:00 PM

Program

Las calles de Buenos Aires (2012)
for flute, clarinet and piano

Murray Gross
(b. 1955)

Zoe and Xena: A Romp in the Park (2014)
for piccolo and bass clarinet

Daniel Dorff
(b. 1956)

Twin Trio (2005)
for flute, clarinet and piano

Derek Bermel
(b. 1967)

Intermission

Lovemusic (2005)
for flute and bass clarinet

Betsy Jolas
(b. 1926)

Sonatina (1994)
for flute, clarinet and piano

Paul Schoenfeld
(b. 1947)

Las calles de Buenos Aires (2012) was premiered by the Scott/Garrison Duo with Rajung Yang, piano, at the College Music Society National Conference, Boston, MA in November 2013. Murray Gross writes:

Jorge Luis Borges, the great Argentine writer and poet, loved to wander the streets of his birthplace, Buenos Aires. He wrote "Buenos Aires is the next street, the one I've never walked; it is all that's been lost and all that's to come; it is what lies beyond, the things we do not understand yet love." This short trio reflects the contradictions of this beguiling city - its dark corners as well as its intoxicating exuberance. The piece is influenced by the colorful music of Astor Piazzolla, a friend of Borges. In 1965 Piazzolla and his band set some of Borges' poems to music, resulting in the great recording *El Tango*. Borges wrote: "Las calles de Buenos Aires ya son mi entraña - My soul is in the streets of Buenos Aires." This music seeks to transform these images, as Borges said, "into symbols, into music, into something that can last into man's memory."

Zoe and Xena: A Romp in the Park for Piccolo and Bass Clarinet (2015) is a reaction to Daniel Dorff's *Two Cats* (2007), which describes the contrasting temperaments of felines Tiki and Hootie. To right the inequality of a lack of canine representation, and to stop his wife from whining, Leonard Garrison commissioned a work about the Scott/Garrison Duo's chocolate lab Zoe and golden retriever Xena as a Christmas present for his duo partner and wife Shannon Scott. Zoe and Xena for piccolo and bass clarinet portrays the energy, motions and whims of these two dogs. It was premiered August 2015 at the National Flute Association Convention, Washington, D.C.

Twin Trio for Flute, Clarinet and Piano (2005) was commissioned by the Flute/Clarinet Duos Consortium, which includes the Scott/Garrison Duo. Derek Bermel writes: I got my first inkling of inspiration for the piece upon visiting Jonah and Delphine, newborn twins of my friends Evelyne Luest and Aaron Kernis. Shortly after birth the two, though bound by identical genetic code, were already asserting themselves in different directions and showing their uniqueness. The flute and clarinet, while different in sound production, are similarly bound by their common "woodwind"-ness and by their similar range. The trio movements each focus on a specific interval and its corresponding octave "twin"; major 2nd and minor 7th in the first movement, "Mirror"; perfect 4th and 5ths in the second movement, "Converse"; major 3rds and minor 6ths in the final movement, "Follow". The third movement, "Share," is a flute/clarinet duo in which I explored the gravitational pulls of minor and major 2nds. (<http://www.derekbermel.com/twintrioprogramnotes/>)

About **Lovemusic**, Jolas tells us, "it is a pretty love story told in music; one of many. . . . Yours, perhaps." The dialogue between bass clarinet and flute presents distinct personalities meeting, disputing and aligning. Periods of entwined lyrical lines, polarity by register and strong outbursts of virtuosity can be heard as a picture of a relationship or as an abstract art work. *Lovemusic* was first performed at Syracuse University, New York, in 2006 by the dedicatees Mario Caroli, flute and Armand Angster, bass clarinet.

Sonatina for Flute, Clarinet, and Piano (2000) by Paul Schoenfield was composed for close friends Sam and Thelma Hunter on the occasion of their 50th wedding anniversary. He celebrates the couple with a Charleston and a Jig, as well as a "classical" rag. Schoenfield, a native of Detroit, began playing the piano at age six and wrote his first composition the following year. In addition to studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin, he holds an undergraduate degree from Carnegie-Mellon University and a Doctor of Music Arts degree from the University of Arizona. He is now on the faculty of the University of Michigan. (<http://www.paulschoenfield.org/id1.html>)

-Program notes by Shannon Scott

The Scott/Garrison Duo, featuring clarinetist Shannon Scott and flutist Leonard Garrison, has performed together since 1988, with a long commitment to contemporary American music. They have been featured at many national conferences of the National Flute Association, College Music Society, and National Association of College Wind and Percussion Instructors, have been awarded grants from the Brannen-Cooper Fund and the Oklahoma State Arts Council, and are members of the Flute-Clarinet Consortium, which commissions new compositions from major composers for flute and clarinet. Their CDs, *Barn Dances* (Albany Records TROY 1234, 2010) and *Perennials* (Albany Records Troy 1404, 2013) have received wide critical acclaim.

Shannon Scott is Assistant Professor of Clarinet and Music History, clarinetist for Solstice Woodwind Quintet at Washington State University School of Music and Principal Clarinet of the Walla Walla Symphony. Leonard Garrison is Associate Professor of Flute at the University of Idaho, flutist in the Northwest Wind Quintet, and Principal Flute of the Walla Walla Symphony.

Rajung Yang is Assistant Professor of Piano at the University of Idaho. She has won several top prizes in national and international competitions including the Ibla Grand Prize and Bartók-Kabalevsky-Prokofiev competitions. Subsequent performances include her debut recital at New York Carnegie Hall, Boston, Washington D.C., Virginia, and major venues in Italy. She won the University of Michigan Concerto Competition and was awarded third prize at the William Byrd International Competition in Michigan. As a dedicated advocate for twentieth and twenty-first century music, Rajung has performed and premiered new works as either a soloist or collaborator in numerous festivals and conferences in the U.S., Korea and Europe.