

Georgia College
Department of Music

Phoenix Rising

Faculty Recital

Andrew Allen, saxophone

Lev Ryabinin, piano

Monday, October 25, 2021
Max Noah Recital Hall, 7:30 pm

And Live-Streamed on
facebook.com/GCMusicDepartment



Program

Parlor Games for soprano saxophone and piano (2010)

David Harned Johnson
(b.1977)

- I. Lookabout
- II. Forfeits
- III. Snapdragon

Phoenix Rising for solo soprano saxophone (2016)

Stacy Garrop
(b. 1969)

- I. Dying in embers
- II. Reborn in flames

A Single Voice: Solitary, Unified for solo alto saxophone and projections (2017)

Anthony R. Green

- I. "When the world is silent, even one voice becomes powerful."
- II. "Harm is done with acts, but also with silence."
- III. "Rights are won only by those who make their voices heard."
- IV. "Justice...limps along, but it gets there all the same."
- V. "I had reasoned this out in my mind; there was one of two things I had a right to: liberty or death. If I could not have one, I would have the other."
- VI. "However bad life may seem, there is always something you can do and succeed at. While there's life, there is hope."
- VII. "We have been raised to fear the yes in ourselves."
- VIII. "Most of us get to a point in our lives where we can no longer lie to ourselves."
- IX. "My right to be me is tied with a thousand threads to your right to be you."
- X. "What's the point of complaining? It don't get you nowhere."
- XI. "Remember that no one succeeds alone. Never walk alone in your future paths."
- XII. "Alone, we can do so little. Together, we can do so much."
- XIII. "If you bet on individuals instead of the people, you are going to fail."
- XIV. "We are all one—and if we don't know it, we will learn it the hard way."

Suite, Op. 55 for alto saxophone and piano (2014)

Fazil Say
(b. 1970)

- I. Allegro
- II. Andante
- III. Presto
- IV. "Irony"
- V. Andantino, quasi lullaby
- VI. Finale, Presto

Program Notes

David Harned Johnson is a composer and violinist currently teaching at Georgia College. He has previously taught at Midwestern State University in Wichita Falls, Texas, the University of Puget Sound in Tacoma, Washington and Mercer University's Townsend School of Music in Macon, where he was chair of theory and composition as well as concertmaster of the Macon Symphony Orchestra.

Born and raised in California's High Desert, he completed a Bachelor of Music degree in violin performance and composition at the Thornton School of Music at the University of Southern California. At Yale University, he earned a Masters of Music degree in composition, and went on to receive a Doctor of Music Arts degree in composition from Indiana University.

Johnson's original works for orchestra have been performed by the Macon Symphony Orchestra, the University of Arizona Philharmonic, the Lake Union Civic Orchestra in Seattle, the Claremont Young Musicians Orchestra, the Cincinnati Symphony Youth Orchestra, and the Philharmonic Orchestra of Honduras. Johnson's original chamber music has been performed at many national conferences, including the National Flute Association, the North American Saxophone Alliance, and the International Double Reed Society.

Each movement of *Parlor Games* shares its title with a Victorian-era pass-time. "Lookabout" was a game in which partygoers would hunt for a hidden item. The second movement, "Forfeits", is based on a game in which the players would give up personal items. "Snapdragon", is named for a 16th-century amusement, during which the participants snatched sweet raisins from a bowl of burning brandy.

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Stacy Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), and also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on several additional labels.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.).

"Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories.

Phoenix Rising consists of two movements. "Dying in embers" represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; "Reborn in flames" depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist Christopher Creviston." (Notes by Stacy Garrop)

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The creative output of **Anthony R. Green** (composer, performer, social justice artist) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work.

His main composition teachers have been Theodore Antoniou, Lee Hyla, and Robert Cogan, and he has participated in masterclasses with Laura Schwendinger, Paquito D'Rivera, and the JACK Quartet. His solo and collaborative work has been recognized by grants from Meet the Composer, the Argosy Foundation, New Music USA, and the American Composers Forum as a McKnight Visiting Composer. He is currently a fellow at the Berlin University of the Arts.

"In November 2016, around 1AM Eastern Standard Time on the 9th, a decision was made in the United States that would dramatically change the political landscape of the world. In the months leading to this day, divisive rhetoric flooded the political discourse to the extent that, after 9 November 2017, the number of hate crimes in the United States DRAMATICALLY increased. The rhetoric was especially charged towards people of color, Muslims, Latinx, women, LGBTQ people, and the disabled.

Using these groups of people as a starting point, *A Single Voice: Solitary, Unified* takes 14 quotes from people who, in some way, belong to these categories. The 14 movements are all musical responses to these quotes, filled with direct and personal musical symbolism. This work is not about what happened, however. It is a work about humanity. It is a statement that affirms the place of these people within the human fabric. The quotes that I selected are from people—past and present—who worked towards equality and respect for humanity. Some of the quotes may contradict each other, but ultimately their meta end goal is the same. That is why I feel these people, along with the plethora of known and unknown activists for equality and social justice and humanity, all speak in solidarity, with a single voice, solitary, unified." (Notes by Anthony Green)

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Fazıl Say has been commissioned to write music for, among others, the Salzburger Festspiele, the WDR and the Schleswig-Holstein Musik Festival, the Festspiele Mecklenburg-Vorpommern, the Konzerthaus Wien, the Dresdner Philharmonie, the Louis Vuitton Foundation, the Orpheus Chamber Orchestra and the BBC. His oeuvre includes four symphonies, two oratorios, various solo concertos and numerous works for piano and chamber music.

From 1987 onwards, Fazıl Say fine-tuned his skills as a classical pianist with David Levine, first at the Musikhochschule "Robert Schumann" in Düsseldorf and later in Berlin. In addition, he regularly attended master classes with Menahem Pressler. His outstanding technique very quickly enabled him to master the so-called warhorses of the repertoire with masterful ease. It is precisely this blend of refinement (in Bach, Haydn and Mozart) and virtuoso brilliance in the works of Liszt, Mussorgsky and Beethoven that gained him victory at the Young Concert Artists international competition in New York in 1994. Since then he has played with all of the renowned American and European orchestras and numerous leading conductors, building up a multifaceted repertoire ranging from Bach, through the Viennese Classics (Haydn, Mozart and Beethoven) and the Romantics, right up to contemporary music, including his own piano compositions.

From 2005 to 2010, he was artist in residence at the Konzerthaus Dortmund; during the 2010/11 season he held the same position at the Konzerthaus Berlin. Fazıl Say was also a focal point of the programme of the Schleswig-Holstein Musik Festival in the summer of 2011. There have been further residencies and Fazıl Say festivals in Paris, Tokyo, Meran, Hamburg, and Istanbul. During the 2012/13 season Fazıl Say was the artist in residence at the hr-Sinfonieorchester Frankfurt and at the Rheingau Musik Festival 2013, where he was honoured with the Rheingau Musik Preis. In April 2015 Fazıl Say gave a successful concert with the Orpheus Chamber Orchestra at Carnegie Hall, New York, followed by a tour with concerts throughout Europe. In 2014 he was artist in residence at the Bodenseefestival, where he played 14 concerts. During their 2015/2016 season the Alte Oper Frankfurt and the Zürcher Kammerorchester invited him to be their Artist in Residence, he spent three seasons as Artist in Residence at the Festival der Nationen in Bad Wörishofen and was Composer in Residence at the Dresdner Philharmonie in 2018/19.

In December 2016, Fazıl Say was awarded the International Beethoven Prize for Human Rights, Peace, Freedom, Poverty Reduction and Inclusion, in Bonn. In the autumn of 2017, he was awarded the Music Prize of the city of Duisburg.

"*Suite*, consisting of six short pieces for alto saxophone and piano, is a virtuoso work for this duo. I composed my *Suite* in 2014 in commission of the legendary saxophone virtuoso Mr. Sugawa with whom I played the world premiere in Tokyo in 2014. The pieces are very much inspired by Turkish music, rhythms, dances, folklore... and composed in modal and sometimes atonal character." (Notes by Fazıl Say)

Biographies

Andrew J. Allen is “a master of all sizes of saxophone.” (The Instrumentalist, April 2018) In response to his New York solo debut, the Examiner opined that he had “performed brilliantly,” and the Wichita Falls Times-Record News has praised the “savory warmth” of his tone, while The Saxophonist has lauded his “virtuosic saxophone performance,” and The Saxophone Symposium has cited his “complete control of the instrument.” In demand as a soloist and chamber musician, Allen has performed throughout the United States, Canada, Great Britain, France, and Croatia. As a concerto soloist, he has appeared with the Wichita Falls Symphony Orchestra, the Oklahoma State University Chamber Orchestra, the University of Arkansas Wind Symphony, and the Midwestern State University Wind Ensemble and Percussion Ensemble. More than two dozen works have been dedicated to him from such composers as François Rossé, Robert Lemay, Fang Man, Jesse Jones, Greg Simon, and Jay Batzner. His recordings include Step Inside: New American Music for Saxophone and Percussion (recorded with percussionist Gordon Hicken) and The Avengeing Spirit (as soprano saxophonist of the SAGA Quartet), both on the Equilibrium label. He is also a featured soloist on Spring Shadows: Electronic Solo Works by Anne Neikirk on Ravello Records.

Allen has received accolades as a quarter-finalist of both the Fischhoff National Chamber Music Competition and the International Saxophone Symposium and Competition. As an ensemble musician, he has performed with the Wichita Falls Symphony Orchestra, the Lone Star Wind Orchestra, the Bryan Symphony Orchestra, the Midland Symphony Orchestra, Symphony Orchestra Augusta, and the South Carolina Philharmonic. Present chamber ensemble activities include the percussion and saxophone group Rogue Two (with Gordon Hicken), the flute and saxophone ensemble The Allen Duo (with Elise Naber Allen), and the Palmetto Saxophone Quartet, in which he holds the tenor chair. Equally adept as a jazz saxophonist, Allen has served as a sideman with Gary Foster, Byron Stripling, Jeff Coffin, R&B luminaries The Temptations, and country music legend Ronnie Milsap.

Allen is one of the most active researchers and public pedagogues of the saxophone today. His articles have appeared in The Instrumentalist, Teaching Music, The Saxophone Symposium, Saxophone Today, The NACWPI Journal, JazzEd, and School Band and Orchestra, among many other publications, and his transcriptions and arrangements are available through Dorn Publications and Lovebird Music. Allen has lectured throughout the United States and abroad, and has presented clinics across the country, including at the state music education conventions of Georgia, North Dakota, South Dakota, and Texas. He has presented masterclasses at Bowling Green State University, East Tennessee State University, Emory University, Kent State University, Texas A&M—Commerce, and Virginia Tech, among others. He is editor of the NACWPI Journal and serves on the editorial board of The Saxophone Symposium.

In the Fall of 2019, Andrew J. Allen joined the faculty of Georgia College as an assistant professor of saxophone and coordinator of woodwinds, brass, & percussion. He has previously served on the faculties of Midwestern State University, Valley City State University, and Claflin University; and he holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His primary teachers include Phil Barham, John Nichol, and Clifford Leaman, and he has received additional instruction from Joseph Lulloff at the Brevard Music Center; Claude Delangle, Vincent David, and Arno Bornkamp at the European University of Saxophone; and Christine Rall at the Rascher Saxophone Quartet Workshop. Allen is a Conn-Selmer Artist-Clinician, a Vandoren Performing Artist, and a Key Leaves Endorsing Artist, and he performs exclusively on Selmer Paris saxophones and Vandoren mouthpieces, reeds, and ligatures.

Dr. Lev Ryabinin graduated with distinction from the Kharkov Institute of Arts, Ukraine, continued his education at the Samuel Rubin Academy of Music at Tel-Aviv University and received his Master’s Degree in Piano Performance from Roosevelt University in Chicago. Dr. Ryabinin earned his Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Iowa, where he held a three-year teaching assistantship. Dr. Ryabinin won First Prize in the Tel-Aviv Academy Competition and was a finalist in the Kankakee Piano Concerto Competition. Dr. Ryabinin has worked as a collaborative pianist/accompanist for Interlochen Center for the Arts, Chicago Opera Theater, Roosevelt University, the University of Iowa, and numerous music theatre productions. He has also presented recitals in Germany, Ukraine, Israel, Spain and the United States. Dr. Ryabinin currently serves as staff accompanist and piano instructor at Georgia College.

Upcoming Events: Follow us on
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A Few American Scenes

Orchestra Concert

Bryan Hall, conductor
Christopher Luther,
guest artist

Tuesday, Oct. 26, 7:30 pm
Russell Auditorium and
live-streamed on FB

A Jazzy Affair

Wind Symphony Concert

Cliff Towner, conductor
Reed Tanner, saxophone
Thursday, Oct. 28, 7:30 pm
Russell Auditorium

Darkness to Light

GC Choral Ensembles
Jennifer Flory, director
Saturday, Oct. 30, 7:30 pm
First Baptist Church and
live-streamed on FB

Sing a New Song:

A program of 21st Century
American Art Songs
Faculty Recital
Jennifer Piazza-Pick, soprano
R. Timothy McReynolds,
guest pianist
Monday, Nov. 1, 7:30 pm
Max Noah Recital Hall
and live-streamed on FB

What is Hip?

Jazz Band Concert

Cliff Towner, director
Thursday and Friday
Nov. 4 and 5, 7:30 pm
Russell Auditorium

Chamber Music

Ensembles Concert

Monday, Nov. 8, 7:30 pm
Max Noah Recital Hall and
live-streamed on FB

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