The Hartt Orchestra and Wind Ensemble

Glen Adsit, Edward Cumming James E. Jackson III, music directors

Winners of the Paranov Concerto Competition

Hyojun Kim, clarinet
Andrew MacRossie, saxophone
Perry Roth, saxophone

Friday, February 8th, 2019 7:30 PM  Lincoln Theater

Concerto for Alto Saxophone and Wind Ensemble  Ingolf Dahl (1912-1970)
   I.  Recitative
   II. Passacaglia
   III. Rondo alla Marcia

Andrew MacRossie, saxophone soloist

Concerto for Clarinet and String Orchestra  Henri Tomasi (1901-1971)
   Hyojun Kim, clarinet soloist

Symphonic Rhapsody  John Anthony Lennon (b. 1950)
   I.  Drammatico
   II. Lirico
   III. Maestoso

Perry Roth, saxophone soloist
Glen Adsit is the Director of Bands at The Hartt School where he conducts the Wind Ensemble and the Foot in the Door Ensemble. In addition, he co-directs the Graduate Instrumental Conducting Program. Professor Adsit was appointed the Director of Bands at The Hartt School in the fall of 2000 and was awarded the 2014 Outstanding Teaching Award at the University. In 2015 he was named one of the “Top 40 Educators Making a Difference” by Music For All.

Ensembles under his direction have performed at the Musikverein (Vienna, Austria), Benroya Ilsley Hall (Seattle, Washington) Carnegie Hall’s Stern Hall (New York, New York) the Central Conservatory (Beijing, China) Harpa, (Reykjavík, Iceland) and Kodak Hall at Eastman Theater.

The Hartt Wind Ensemble has recorded three compact discs for the NAXOS label; Passaggi, Dragon Rhyme and Terra Cruda. In reviews Gramophone Magazine describes The Hartt Wind Ensemble as “stellar” and Fanfare Magazine wrote, “…and on the evidence of his two Naxos CDs, Adsit is simply one of the finest conductors leading a wind ensemble today.” Referring to the most recent release, Terra Cruda, Fanfare Magazine wrote, “The technical ability of young ensembles continues to amaze me. The Hartt School and their conductor, Glen Adsit, are in the top league of American student groups. Their performances have professionalism written all over them.”

Adsit is currently serving as the Vice-President of the College Band Director’s National Association. He is the founder of two national consortium groups: National Wind Ensemble Consortium (NWECG) and the institute for the Advancement of Secondary and Primary Instrumental Repertoire Excellence (ASPIRE).

Prior to his career in academia, Adsit was a public school band director at both the junior and senior high levels in the Plymouth-Canton School District in Plymouth-Canton, Michigan.
**Edward Cumming** is the Director of Orchestral Activities at The Hartt School. Before leading the Hartford Symphony for a decade, he was Resident Conductor of the Pittsburgh Symphony Orchestra, and has been a guest conductor with orchestras throughout Europe, Asia and South America. He received his undergraduate degree from the University of California, Berkeley, and a doctorate from Yale University. In 2010, he was awarded an honorary doctorate from Trinity College.

**James E. Jackson III**, Adams Musical Instruments Euphonium Artist, is a native of Lexington, Kentucky. He has completed coursework towards the Doctor of Musical Arts degree in Euphonium Performance with an emphasis in Instrumental Conducting at the University of Kentucky. He received a Master of Music Degree in Euphonium Performance in 1995 from George Mason University (Roger Behrend) and a Bachelor of Music Degree in Music Education from the University of Kentucky (Dr. Skip Gray).

In addition to being Principal Euphonium of the U.S. Coast Guard Band, James is Conductor of The Hartt School Symphony Band at the University of Hartford, Professor of Euphonium at the Hartt School, Professor of Euphonium at the University of Connecticut, and was Music Director and Conductor of the Thames Valley Youth Symphony Orchestra from 2003-2014.

James was a featured soloist and clinician at the 2011 World Association for Symphonic Bands and Ensembles (WASBE) held in Chiayi City, Taiwan and was featured soloist at Taipei’s National Theater Concert Hall as a member of the US Coast Guard Band. James was principal baritone of the Lexington Brass Band and a featured soloist with the band at the Mid-West International Band and Orchestra Clinic. He was a recipient of the Lyman T. Johnson Fellowship at the University of Kentucky, toured Spain as a member of The American Spiritual Ensemble, was the winner of the 1995 International T.U.B.A. Conference Tuba-Euphonium Quartet Competition, and the winner at the 1994 Leonard Falcone International Solo Euphonium Competition.
He has been a clinician throughout the United States at numerous universities, colleges and public schools. James is a founding member of the tuba and euphonium quartet Alchemy, which annually performs recitals, teach master classes, and conduct ensembles as Artist in Residence at the Horn-Tuba workshop in Jever, Germany. James can be heard with Alchemy on their CD's "Village Dances" and "Prelude and Groove".

**Hyojun Kim**, a native of South Korea, made a debut as a soloist and an orchestral player in Weill Recital Hall and Stern Auditorium, Carnegie Hall. As an orchestral player, Hyojun has performed nationally at various orchestras and ensembles, notably under the baton of Leonard Slatkin, George Manahan, Kent Tritle. He has also participated in several masterclasses with Jonathan Gunn, Harri Mäki, Anthony McGill, Andreas Ottensamer. In 2016, he was chosen to play for a masterclass in The Chamber Music Society in Lincoln Center, New York City. Hyojun won several competitions including first prize in the Lillian Fuchs Chamber Competition, Manhattan International Music Competition, and Korea Clarinet Association Music Competition, and recently won the Paranov Concerto Competition. As a passionate chamber musician, he was selected to play for the Windscape Woodwind Quintet in 2017, and is currently a member of Kardias, a clarinet, flute, and piano trio at Hartt School. Hyojun received a Bachelor of Music at Hanyang University with Hyungon Kim, Master of Music and Professional Studies Certificate Program at Manhattan School of Music studied with Charles Neidich. He is currently working towards an Artist Diploma at University of Hartford, The Hartt School under the tutelage of Ayako Oshima.

**Andrew MacRossie** is currently a first-year master’s student at the Hartt School of Music. Originally from Colorado, USA, MacRossie has travelled throughout North America, performing and studying saxophone repertoire. He was selected to perform at the 2016 North American Saxophone Alliance biennial conference in Lubbock, Texas, the 2018 NASA biennial conference in Cincinnati, Ohio, and the 2019 International Saxophone Symposium. Additionally, MacRossie has studied with world-renowned saxophonists as a student of the Great Plains Saxophone Workshop, the American Saxophone
Academy, and the Orford Academy of Music. He plays alto saxophone in the Ma’at Quartet, which won the state round of the Music Teachers National Association (MTNA) Chamber Music Competition in Connecticut. During his time at Colorado State University, he received the school’s Wendel Diebel Performance Award. MacRossie is a student of Carrie Koffman, while his former teachers include Peter Sommer, Dan Goble, and Wil Swindler.

Perry Roth is an accomplished solo artist, chamber musician and educator. Roth holds the tenor saxophone chair in the Barkada Quartet, which he joined in the spring of 2017. As an avid performer, Roth has performed with the Baton Rouge Symphony, the Hartt Symphony, the JACK Quartet, the American Modern Ensemble and Third Coast Percussion. Roth has premiered new works for saxophone by composers David Macbride, David Martnuik, Marc Mellits, and Jeffrey Perry among others.

As an educator, Roth is on faculty at The Hartt School Community Division at The University of Hartford where he teaches a full studio of pre-college and adult students. Previously, Roth served on the faculty of the Louisiana State University Performing Arts Academy, while also serving as the saxophone instructor for the prestigious Wando High School (SC) band program in the summers. Roth has presented masterclasses at Southern University (LA), the University of Massachusetts-Amherst, Indiana University of Pennsylvania and Shenandoah Conservatory. Roth’s students have been accepted to music schools across the country and have earned all-state band awards at multiple levels.

As a soloist, Perry has performed concerti with the Foot in the Door Contemporary Players, Capital University Wind Ensemble and the Louisiana State University Wind Ensemble. In addition to his collegiate studies, Roth has performed in the Brevard Music Center summer festival, and has served as the first ever saxophonist at both New Music on the Point in 2014 and the Yale School of Music, Norfolk Chamber Music Festival, New Music Workshop in 2018. Additionally, he has performed under the batons of Ken-David Masur (Boston Symphony), Julian Pellicano (Winnipeg Symphony)
and Michael Barrett (New York Festival of Song).

Roth has presented guest performances at the North American Saxophone Alliance Biennial Conference in 2016 and 2018 as well as the Navy Band Saxophone Symposium in 2011 and 2018. Roth was a semi-finalist in the 2012 International Saxophone Symposium and Competition as well as a top award winner in the 2010 and 2011 Music Teacher’s National Association young artist and chamber music competitions. As a jazz and commercial artist, Roth performed regularly with Rosie and the Swingin’ Riveters throughout his time in Louisiana as well as with Theatre Baton Rouge, Ascension Community Theatre and Baton Rouge Youth Theatre.

Currently a doctoral candidate at The Hartt School, Roth earned a Master of Music degree from Louisiana State University where he served as the saxophone teaching assistant. Additionally, Roth earned a Bachelor of Music Education and a Performer’s Certificate from the University of South Carolina. Roth’s principal teachers include Jan Berry Baker, Griffin Campbell, Connie Frigo, Carrie Koffman, Clifford Leaman as well as Deborah Chodacki (clarinet).

For more information please visit perryrothmusic.com
Hartt Orchestra
Edward Cumming, Director
Sydney Apel, Manager
Kevin L. Hart, Technical Director
Alex Bozzi, Sound Engineer
Chris Bell, Master Electrician

Violin I
Olivia Moaddel, concertmistress
Carissa McQuaid
Amanda Milne
Elisa Garcia-Gaetan
Julie Haring
Daina Cha

Violin II
Graham Woodland*
Alex Small
Sydney Apel
Cassandra Moore
Gwyneth Haydock

Viola
Eugenio Figueroa*
Bailey Poesnecker
Bobby Luan
Pauline Park
Kasey Calebaugh
Tyson Salinas

Cello
Elizabeth Vysin*
Kevin Funnell
Timothy Sterbenz
Britney Frisbee

Bass
Christie Echols*
Christopher Hernandez
Emery Wegh
Maxwell Lozier

Harp
Chaela Franck

*denotes principal
Hartt Wind Ensemble
Glen Adsit and James E. Jackson III, Directors
Angelica Ansbacher, Manager
Kevin L. Hart, Technical Director
Alex Bozzi, Sound Engineer
Chris Bell, Master Electrician

**Flute**
John Ray
Sulina Baek
Grace Wood
Gi Rim Choi
Nora Carr

**Oboe**
Kaitlin Pet
Noah Mattiuzzi
Riley George

**Clarinet**
Saerom Kim
Angelica Ansbacher
Xinchen Du
Vincent Packer

**Bassoon**
Tiffany Coolidge
Julia MacLeod
Philip McNaughton

**Saxophone**
Andrew MacRossie
Mark Northup
Joseph Spence
Bradley Karas

**Horn**
Shondra Texeira
Robert Thomas
Joseph Hayes
Caitlin Cummings

**Trumpet**
James McAloon
Emily Tourgeman
Griffin Weber
Matthew Guevara
Jake DiMirra

**Trombone**
Rob Earhart
Andrew Pacht
David Paff
Justina Kender
Eva Von Dell

**Euphonium**
Tyler Miller

**Tuba**
Jarod Serwecki
Danielle Kendall
Robert Taft
Andrew Weiss

**Harp**
Rebecca Clark

**Piano**
Arisa Sato

**String Bass**
Micah Coons

**Timpani**
Braden Travers GTA

**Percussion**
Christopher Calderon
Devon Cupo
Anthony Soscia
Zhaoxuan Song
Haolin Li
Eric Schmit

GTA: Grad Teaching Assistant
Concerto for Alto Saxophone and Wind Ensemble

Ingolf Dahl was born in Hamburg, Germany. As a young man, he studied at the Köln Hochschule für Musik as well as the Zürich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at the University of Southern California. His responsibilities there included conducting the University Orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist and accompanist, historian, writer and arranger, and editor. Dahl was not a prolific composer, but several of his works have become classics of American modern music.

The *Concerto for Alto Saxophone and Wind Orchestra* is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries. It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters of its original length.

1. Recitative
2. Passacaglia
3. Rondo alla marcia
Concerto for Clarinet and Orchestra

Published in 1953, the *Concerto for Clarinet and Orchestra* was composed by the French composer, conductor and winner of the Grand Prix de Rome in 1927, Henri Tomasi (1901-1971). This concerto was dedicated to Ulysse Delécluse (1907-1995), a French clarinetist known for his transcription of ‘Quinze études’ by J. S. Bach for the clarinet. Each of its three movements was written for the Examination Solo in 1953 and the second and third for the Contest Solo in 1966. This concerto begins with an unconventional start, the clarinet playing on its own and being joined later by the orchestra. It also contains some unusual material such as polychords and dissonances through the piece. Notes on this concerto by Henri Tomasi himself were written in 1957, describing the importance of the improvisation for the principal topic.

Symphonic Rhapsody

Composer John Anthony Lennon draws on contemporary compositional styles that highlight both romantic and impressionistic music. Lennon has been commissioned by the John F. Kennedy Center Theatre Chamber Players, the Library of Congress, the Kronos Quartet, the National Endowment for the Arts Orchestral Consortium and has been awarded the Prix de Rome, Guggenheim and Charles Ives awards. Lennon has served on the faculties of the University of Tennessee, Emory University, Northwestern University and St. Mary’s College. *Symphonic Rhapsody* was commissioned by saxophonist and former Hartt professor Donald Sinta. It was premiered by the Saginaw Symphony Orchestra (MI) with Maestro Leo Najor and Sinta as soloist on January 26, 1985. Symphonic Rhapsody’s technical demands of the saxophonist are so great that when the score was completed Sinta claimed, “it scared the hell out of me.” Lennon says of this work “[the piece is] hard to explain in words, a mixture of emotions. It is a passionate piece. Its three movements are dramatic, lyric and majestic.” The wind band transcription was completed by the composer at the request of the United States Navy Band in 2015. It was premiered by the Navy Band on January
15, 2016 at the International Saxophone Symposium with principal saxophonist Jonathan Yanik, a native of Simsbury, Connecticut, as the soloist.

-Program Note by Perry Roth