



D U K E M U S I C

Faculty Recital

Susan Fancher

soprano and alto saxophones

with guest artists

Branford Marsalis

alto saxophone

and

Ināra Zandmane

piano

October 20, 2023

8:00 pm

Baldwin Auditorium

“Lessons of the Sky”

Program

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

Rodney Rogers (b. 1953)

Strange Lights (2019)
for alto saxophone and piano

Harriet Steinke (b. 1994)

I. Freely
II. With movement
III. Slow, relaxed

Intermission

Largo et Allegro (2022)
for soprano saxophone and piano

Suzanne Polak (b. 1978)

Duo Concertante (2002)
for two alto saxophones and piano

Mark Engebretson (b. 1964)

*To give each audience member the opportunity to enjoy the performance fully, please silence all electronic devices.
Flash photography can interrupt the performers and is not permitted.*

Program notes

American composer and educator **Rodney Rogers** writes primarily chamber music, along with works for orchestra, wind ensemble, and vocal music. His awards include an NEA Consortium Commission, residencies at the MacDowell Colony and Yaddo Artist Colony, “Distinguished Composer of the Year” from the Music Teachers National Association for his composition *Riffing in Tandem*, the ASCAP Foundation Grant for Young Composers, three BMI Awards, and a composition fellowship to Tanglewood. His works have received performances with the American Composers Orchestra, Eastman Wind Ensemble, Juilliard Brass Quintet, New York New Music Ensemble, the Omega Quartet, Richmond Symphony, St. Louis Symphony Chamber Players, Gregg Smith Singers, Tucson Symphony, and numerous university ensembles. Performances have taken place throughout the United States and in Europe, South America, China, Japan, and Australia. Five of his works have been premiered in Carnegie’s Weill Recital Hall. Select compositions of Rogers are published by Associated Music Publishers (G. Schirmer) and Hal Leonard. Rogers is professor emeritus of composition at Arizona State University.

Lessons of the Sky is a work in three sections following a fast/slow/fast plan. Rogers took the composition’s title from the essay *The Star Thrower* by Loren Eiseley. Lessons of the Sky are of the infinite possibilities life offers and the knowledge we gain as we observe the world around and above us. The interplay between the soprano saxophone and piano is an important aspect of the piece. The two instruments share ideas, tossing motives back and forth in an improvised manner, then the lyric slow section features the soprano saxophone with the piano taking on an accompanying role. Occasionally the piano makes an unexpected percussive sound when the pianist dampens a string with fingers of the left hand whilst playing the keyboard with the right hand. A single low piano note is dampened throughout the entire composition with a rubber wedge (which, when struck softly during the slow middle section, takes on a gong-like character). The piece closes with a return of the fast music, beginning with harmonically stable repeating figures and then moving into the short and quickly juxtaposed motives that began the piece, giving the composition an arch-like shape. (Rodney Rogers)

Harriet Steinke has received composition fellowships from the Norfolk and Tanglewood summer festivals and recently received a Charles Ives Scholarship award from the American Academy of Arts and Letters. Her work has premiered across the U.S. and some of her favorite performances have been those in her hometown of Detroit, Michigan, with multiple premieres at the Detroit Institute of Arts’ Diego Rivera courtyard, including her work for six grand pianos, *Let Everything Ring*, which was premiered by the NYC-based piano sextet Grand Band in 2018. During 2018-2020, she was composer-in-residence for the Ann Arbor-based ensemble Virago, who released their debut EP of Steinke’s concert-length *Listening for Bells* in March of 2022.

During the 2023-2024 season she will have works premiered by the Albany Symphony Orchestra, the Voyager Reed Quintet, the Civic Orchestra of New Haven, saxophonist Zach Arthur, and cellist Kellen Degnan. Future projects include new works for the Akropolis Reed Quintet and the Bowling Green State University Wind Symphony. This year will also see the premieres of her song cycle *Hymnal* and the first performances in Australia, Detroit, and NYC of *Rituals* for clarinet and piano by pianist Lisa Moore and clarinetist Lloyd Van’t Hoff.

Steinke studied harmony and counterpoint at the EAMA-Nadia Boulanger Institute in Paris, France, as well as German language and literature at the Freie Universität in Berlin, Germany. She studied composition and English at Butler University, where her primary mentor was composer Michael Schelle, and completed graduate studies in music composition at the Yale School of Music, where she studied with composers Martin Bresnick, David Lang, Aaron Jay Kernis, and Chris Theofanidis.

Strange Lights was commissioned by saxophonist Perry Roth. The work runs roughly fourteen minutes in three (without pause) movements. With little experience writing for solo saxophone before this commission, I began my own creative process by thinking carefully about the character and color of the instrument, looking for points of entry for my own compositional interests. Early on, I became interested in the saxophone's unique timbre and more specifically, the instrument's ability to retain a warmth and richness while still delivering a brassy brilliance and brightness. This imagery inspired the title *Strange Lights*, coming from a realization that all of my expressive and textural interests with the instrument were directly analogous to light—warmth, brightness, radiation, flashing, color. In this way, the work is a “study” of these inclinations and the piece organized in nearly the same order that different “light” ideas occurred in my head, with the first movement structured around a melodic interest, the second structured around a rhythmic interest, and the third serving as a reflection or postlude. (Harriet Steinke)

Suzanne Polak is a versatile musician with a passion for ensemble and collaborative works in both performance and composition. She is currently on the faculty at Elon University and also works at the University of North Carolina at Greensboro. She has performed as a keyboardist with the Pittsburgh Symphony Orchestra, as Acting Principal with the Wheeling Symphony Orchestra and Virginia Symphony Orchestra, substitute with the North Carolina Symphony and the West Virginia Symphony, and with Charlotte Symphony Orchestra on both keyboard and dulcimer. She also appeared with the Pittsburgh Symphony Orchestra as soloist on Camille Saint-Saëns' *Carnival of the Animals*, organist for a performance of Richard Strauss's *Also Sprach Zarathustra*, and on theremin for their performance of David Del Tredici's *Final Alice*. As a composer, she has fulfilled numerous music commissions, and was a recent participant at the 2021 Charlotte New Music Festival, where her work *Fugue and Romance* was premiered by the Beo String Quartet. She earned her Doctor of Musical Arts at the University of North Carolina at Greensboro.

Largo et Allegro was composed for soprano saxophonist Susan Fancher and premiered with the composer at the piano at the 2022 SAI National Convention. The work is a musical stream of consciousness of how things that start as dreams become more necessary and the wish changes to a proclamation, or what in our desires is only a wish versus what we yearn for in both exclaimed and silent proclamation. The piece, in two sections, is a thought that came to the composer on the creation of this new work, and the thought engendered the musical ideas as sort of aural word bubbles of musings on this subject. (Suzanne Polak)

Composer and saxophonist, **Mark Engebretson**, has taught composition and electronic music at University of North Carolina at Greensboro since 2003 and recently spearheaded the creation of a major in Popular Music and Technology. His compositions pursue investigations into melody, virtuosity, and music/text relationships, along with a heavy dose of music technology. He continues to appear as a saxophone soloist performing his own compositions, as well as with the Red Clay Saxophone Quartet, and with his band, The Difficulties, a collaboration that features poetry of Brian Lampkin in a mash-up with electronic music, saxophones, and percussion.

He is the recipient of a Barlow Commission (for Bent Frequency), North Carolina Artist Fellowship in Composition (for his *Concerto* for Soprano Saxophone and Orchestra), a Fulbright Fellowship for studies in France, and has received commissions from Harvard University's Fromm Music Foundation (*Acrylic Waves*), the University of Wisconsin-Madison (*They Said: sinister resonance*), the Thomas S. Kenan Center for the Arts (*Deliriade*), and the Chicago College for the Performing Arts (*Crossfade*). He is the founder of New Music Greensboro.

Prior to teaching at University of North Carolina at Greensboro, Mark Engebretson taught composition at the University of Florida, music theory at SUNY Fredonia, and 20th -century music history at the Eastman School of Music. He studied at the University of Minnesota (graduating Summa cum Laude), the Conservatoire de Bordeaux, and Northwestern University, where he received the Doctor of Music degree. At Northwestern he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud, and Jay Alan Yim, and saxophone with Frederick Hemke. His teachers in France were Michel Fuste-Lambezat and Jean-Marie Londeix.

Duo Concertante was written for Frederick L. Hemke and Frederic J.B. Hemke. The father and son duo premiered the work in the spring of 2003 with the Wroclaw Philharmonic Orchestra, under the baton of Mariusz Smolij. Adam C. Murphy, who was my student at the time, is responsible for adapting the original orchestration to the piano, and he did a great job making not just a study score, but a real performance part for piano. The *Duo* is a one-movement work that pits a soaring lyrical theme performed by one soloist against a driving rhythmic theme played by the other. The two soloists are then matched against the orchestra. As the music progresses, elements of one theme can be heard to invade the other: the fun is in listening to see which idea (if any!) ultimately emerges as the “winner.” The listener will note a limited number of “special effects” are employed in the saxophone parts, most notably tone color changes and quarter-tones (those beautiful, “between the notes” pitches). The abstract nature of the title reflects some of the ideas I was thinking about during the composition of the piece, especially with respect to the rather classically-oriented structure of the piece. The high-octane energy and over-the-top expressivity should, however, strike the listener as altogether contemporary. (Mark Engebretson)

About the Artists

Susan Fancher is an internationally recognized classical saxophonist known for her expressive tone and poetic musical interpretations. She has inspired and premiered over 100 new compositions and continues to collaborate with composers both young and more established to create new, vibrant repertoire for the saxophone. Audiences and critics praise her ability to fill even the most complex notation with life, a trademark of her work as a champion of new music. Susan Fancher is an active performer appearing in concerts as a concerto soloist, with pianist Ināra Zandmane, with the Red Clay Saxophone Quartet, performing music with electronics, in sacred settings, and with the band The Difficulties. She is the former soprano saxophonist of the Amherst, Vienna, and Rollin’ Phones saxophone quartets.

Recent and upcoming performances of new compositions include Scott Lindroth’s *Schley Road* together with the Ciompi String Quartet, *Glory* by Harriet Steinke with the Women’s Wind Ensemble, *Men’s Culture* by Stuart Saunders Smith with percussionist Joseph Van Hassel, *Hedera* by James Paul Sain, and *Mending Time* by Martin Bresnick with the Red Clay Saxophone Quartet, *Enveloped* by Jenni Watson for solo saxophone, new music by Shar Joyner, Indiria Everett, and Suzanne Polak for saxophone and piano, and *Not The End* and other new music created and performed by The Difficulties.

As a concerto soloist, Susan Fancher has championed concertos for soprano saxophone by Mark Engebretson, David Kirkland Garner, Hilary Tann, and Michael Torke. Susan Fancher’s discography lists over twenty CDs on Arizona University Records, Philips, New World, Lotus Records Salzburg, Parma, Mark Records, Extraplatte, and Innova Records. Her CD release “Of Erthe and Air: Susan Fancher and friends play music of Hilary Tann” on Arizona University Records features a live performance of Tann’s soprano saxophone concerto *Shakkei* with the Thailand Philharmonic Orchestra, performed at the World Saxophone Congress in Bangkok.

She has performed in many of the world’s leading venues including Sala São Paulo, Carnegie Hall’s Weill Recital Hall, London’s Queen Elizabeth Hall, Vienna’s Konzerthaus, Filharmonia Hall in Warsaw, and the Krannert Center for the Performing Arts, and has appeared in concert in Albania, Austria, Brazil, Bulgaria, Canada, China, Finland, France, Germany, Ireland, Italy, Lithuania, Luxembourg, Norway, Spain, Sweden, Thailand, and throughout the US.

Born and raised in Albion, New York, Susan Fancher earned undergraduate degrees in both saxophone performance and mathematics, as well as her Doctor of Music, from Northwestern University, where she was a student of Dr. Frederick Hemke. She was awarded the Médaille d'Or (Gold Medal) from the conservatory in Bordeaux, France, where she studied with Monsieur Jean-Marie Londeix. Susan Fancher is a Lecturing Fellow at Duke University where she teaches saxophone and entrepreneurship, and coaches chamber music. She is an artist clinician for the Vandoren/DANSR and Selmer companies.

Growing up in the rich environment of New Orleans as the oldest son of pianist and educator Ellis Marsalis, **Branford Marsalis** was drawn to music along with siblings Wynton, Delfeayo, and Jason. His first instrument, the clarinet, gave way to the alto and then the tenor and soprano saxophones when the teenage Branford began working in local bands. A growing fascination with jazz as he entered college gave him the basic tools to obtain his first major jobs, with trumpet legend Clark Terry and alongside Wynton in Art Blakey's legendary Jazz Messengers. When the brothers left to form the Wynton Marsalis Quintet, the world of uncompromising acoustic jazz was invigorated. Branford formed his own quartet in 1986 and, with a few minor interruptions in the early years, has sustained the unit as his primary means of expression. Known for the telepathic communication among its uncommonly consistent personnel, its deep book of original music replete with expressive melodies and provocative forms, and an unrivaled spirit in both live and recorded performances, the Branford Marsalis Quartet has long been recognized as the standard to which other ensembles of its kind must be measured.

Classical music inhabits a growing portion of Branford's musical universe. A frequent soloist with classical ensembles, Branford has become increasingly sought after as a featured soloist with such acclaimed orchestras as the Chicago, Detroit, Düsseldorf, and North Carolina Symphonies and the Boston Pops, with a growing repertoire that includes compositions by Debussy, Glazunov, Ibert, Mahler, Milhaud, Rorem and Vaughn Williams.

Under the direction of conductor Gil Jardim, Branford Marsalis and members of the Philharmonia Brasileira toured the United States in the Fall of 2008, performing works by Brazilian composer Heitor Villa-Lobos in commemoration of the 50th Anniversary of the revered Brazilian composer's death. Making his first appearance with the New York Philharmonic in the summer of 2010, Marsalis was invited to join them again as soloist in their 2010-2011 concert series, where he demonstrated his versatility and prowess, bringing "a gracious poise and supple tone... and an insouciant swagger" (New York Times) to the repertoire. In 2013, Branford served as Creative Director for the Ascent Series of the Cincinnati Symphony Orchestra, which included two week-long residencies as well as several concerts with the CSO.

In Fall of 2014, Branford joined the highly-celebrated Chamber Orchestra of Philadelphia in *Marsalis "Well-Tempered"* on a 20-city US tour, performing Baroque masterpieces by Albinoni, Bach, Handel, Vivaldi, and others. In October 2015, Branford took on the challenging *Saxophone Concerto* by composer John Adams, performing the piece with the Tokyo Metropolitan Symphony Orchestra. In 2016, he traveled to Germany for a concert with the Bayerische Staatsoper at the National Theatre in Munich, performing an array of selections including Jacob Ter Veldhuis' *Tallahatchie Concerto*, and then returned to Asia twice more that year, first for his debut collaboration with the City Chamber Orchestra of Hong Kong, followed by a trip to Kuala Lumpur where he performed two concerts with the Malaysian Philharmonic Orchestra at the Petronas Twin Towers. In Fall 2016, he returned to his home state of Louisiana where he was invited to be a guest soloist with the Baton Rouge Symphony Orchestra, presenting works by John Williams and Heitor Villa Lobos.

As for other public stages, Branford spent a period touring with Sting, collaborated with the Grateful Dead and Bruce Hornsby, served as Musical Director of The Tonight Show Starring Jay Leno, and hosted National Public Radio's widely syndicated Jazz Set. The range and quality of these diverse activities established Branford Marsalis as a familiar presence beyond the worlds of jazz and classical music, while his efforts to help heal and rebuild New Orleans in the wake of Hurricane Katrina mark him as an artist with an uncommonly effective social vision. Together with Harry Connick, Jr. and New Orleans Habitat for Humanity, Branford conceived and helped to realize The Musicians' Village, a community in the Upper Ninth Ward that provides homes to the displaced families of musicians and other local residents. At the heart of The Musicians' Village stands the Ellis Marsalis Center for Music, a community center dedicated to preserving the rich New Orleans musical legacy containing state-of-the-art spaces for performance, instruction, and recording.

Some might gauge Branford Marsalis's success by his numerous awards, including three Grammys and his citation as a Jazz Master by the National Endowment for the Arts. To Branford, however, these are only way stations along what continues to be one of the most fascinating and rewarding journeys in the world of music.

Ināra Zandmane is one of the leading collaborative pianists of North Carolina. She has performed with such artists as Dmitry Sitkovetsky, Augustin Hadelich, Ray Chen, Sergei Antonov, Yura Lee, Martin Storey, Paul Coletti, Ian Clarke, and Branford Marsalis, in addition to regularly performing with Blue Mountain Ensemble and in duos with saxophonist Susan Fancher and violinist Fabián López. In 2008, Ināra teamed up with Latvian violinist Vineta Sareika on a tour leading them to Boston, Cleveland, and Toronto, before culminating in an invitation-only performance at the Kennedy Center arranged by the Latvian Embassy in the United States. In 2012, Ināra stepped in on a short notice to perform with violinist Ray Chen at the Aspen Music Festival, followed by a recital in Lima, Peru. In 2014, she was invited to the International Saxophone Symposium and Competition in Columbus, Georgia to present a recital with Vincent David.

Ms. Zandmane is frequently invited to serve as an official accompanist at national conferences and competitions, among them the North American Saxophone Alliance conference and MTNA National competition since 2005. She is the accompanist in residence for the Southeastern Piano Festival that takes place in Columbia, SC every June. Ināra Zandmane is the staff accompanist at the University of North Carolina at Greensboro where she performs with students and faculty more than fifty different programs per year.

Ināra Zandmane's solo recordings include the piano works by Maurice Ravel, recorded together with her husband Vincent van Gelder, and the complete piano sonatas by Alexander Scriabin. Ināra Zandmane has collaborated with leading Latvian composer Pēteris Vasks, giving Latvian premieres of his piano works *The Spring Music* and *Landscapes of the Burnt-out Earth* and recording the latter one on the Conifer Classics label. She also can be heard in various chamber music collaborations on Navona Records and Centaur Records.

Upcoming concert by Professor Fancher's first-ever Music Entrepreneurship class taught at Duke University:

Music Makes Meals
Saturday, December 2

5 pm — Trinity Avenue Presbyterian Church, 929 W. Trinity Avenue, Durham, NC 27708
Featuring The Pitchforks, one of Duke's premier *a cappella* vocal groups; Weekend Therapy, indie pop band of Duke's Smalltown Records; Eleanor Livings, singer songwriter; Ben Maschler, electric bassist; JAC Trio, DAWN Quartet, and MET Trio, from Duke's chamber music program
Benefitting the Walltown Neighborhood Food Pantry

Admission is free and open to the public.

Donations and nonperishable food items are welcome and appreciated.

Upcoming Duke Music Concerts

All events are free unless otherwise indicated.

Elizabeth Linnartz, soprano; Timothy Holley, cello; Mary Hamilton, piano
Saturday, October 21

7:30 pm — Nelson Music Room, East Duke Building

“Sunlight I Cannot See”: Faculty from Duke and North Carolina Central University present music by African-American, Jewish-American, and other classical composers, to texts that move through lament and hope

Eric Pritchard, violin & Read Gainsford, piano
Sunday, October 22

4 pm — Nelson Music Room, East Duke Building

“In Tempore Belli”: Violin Sonatas from 1917 by Hindemith, Faure, Sibelius and Elgar

Duras Song: Gabriel Richard, violin; Xavier Phillips, cello; Jean-Frédéric Neuburger, piano; Amanda Gann, narrator
Tuesday, October 24

8 pm — Nelson Music Room, East Duke Building

Music by Carlos d’Alessio, JS Bach, Frédéric Chopin, Antonio Diabelli, Saint-Granier, Franz Schubert and Alain Souchon, with excerpts from texts by Marguerite Duras (1943-1995) and Duke professor A.G. Saliot

\$15 general admission, free for Duke students

Presented by Duke Arts Presents

Duke Wind Symphony: Ecstatic Waters
Thursday, October 26

7:30 pm — Baldwin Auditorium

Featuring the East Carolina University Symphonic Wind Ensemble, Dr. William Staub, director. The program features works by Gustav Mahler, Steven Bryant, Arturo Márquez, Chris Williams, Ralph Vaughan Williams, and Erika Svanoë

“Un tas de cordes”: Chamber Music from the French Court performed by Musicke's Cordes
Friday, October 27

7:30 pm — Nelson Music Room, East Duke Building

Samuel Breene, Baroque violin & Jeffrey Noonan, theorbo & lutes. Featuring guest artist Sarah Biber, viola da gamba. Late 17th- and early-18th-century French chamber music, including works by Marin Marais, Jean-Féry Rebel, Antoine Forquery, Georg Muffat and others. Pieces include chaconnes, character pieces, dance suites and sonatas.

Presented as part of the Rare Music concert series in association with DUMIC (Duke University Musical Instrument Collections)

The Ciompi Quartet: Sol Variations
Saturday, October 28

8 pm — Baldwin Auditorium

Featuring Gabrielius Alekna, piano

Franz Joseph Haydn: String Quartet in C Major, Op. 74 #1, Sofia Gubaidulina: String Quartet #2 (1987), Shelley Washington: Middleground for String Quartet (2017), Grażyna Bacewicz: Piano Quintet #1 (1952) with Gabrielius Alekna, piano

Presented by Duke Arts Presents

Fountain Concerts: “Fauré in the Fall”
Thursday, November 2

5:15 pm — Biddle lower atrium

Vocal and instrumental works by Gabriel Fauré, featuring Martha Sparks, soprano; Grant Bryden, baritone; Ariana Kim, violin; Rosemary Buhrman, cello; Susan Fancher, saxophone; and pianists David Heid, Ieva Jokubaviciute, Pei-fen Liu, Abe Palmer Daniel Seyfried, Lorenzo Valerio & Vicky Yang.

Presented in association with DUMIC (Duke University Musical Instrument Collections), featuring the Collections' 1873 Steinway Early Parlor Grand piano donated by alumnus Garrett Saikley, M.D.

The Beethoven Effect: Ariana Kim, violin; Ieva Jokubaviciute, piano; Daniel Temkin, composer/percussionist
Thursday, November 2

8 pm — Nelson Music Room, East Duke Building

Beethoven: Romance in F Major, Op. 50 for violin and piano; Temkin: Maksimal (2019) for violin, piano and percussion; Beethoven: Sonata No. 9 for violin and piano, Op. 47 “Kreutzer”.

For a complete listing of upcoming Duke Music events, visit <https://music.duke.edu>