

ZAE MUNN
CHAMBER MUSIC WITH ALTO SAXOPHONE

THEY WERE
MYSTERIOUS GUESTS
FEATURING TIMOTHY MCALLISTER

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I composed the seven chamber music works between 1996 and 2011. All include the alto saxophone in eclectic and unusual instrumental combinations, performed by Timothy McAllister. His continuing enthusiasm for my saxophone music led to much of this music and to this album. Kelland Thomas first inspired me to write for the saxophone, and I wrote the two oldest pieces – *They Were Mysterious Guests*, *Hard to Capture*, and *Hanging Onto the Vine* – for him. Special thanks to Robert Knourek for his generous financial support and to Saint Mary's College for research funds and access to the recording location. My boundless appreciation to the performers on the album, all of whom were consummate professionals, generous with their time, and delightful company, and to my brother Paul for his lovely lyrics.

An ongoing interest of mine has been to write for non-traditional instrumental combinations, for instance, a trio for violin, alto sax, and bassoon, or a quartet for

voice, clarinet, alto saxophone, and bass. Including the saxophone in these eclectic combinations has been a natural for me. The relatively late invention of the saxophone family — 1846 — means it does not have a long and rich tradition of idiomatic chamber music like string quartets, piano trios, or woodwind quintets do, so saxophonists tend to have an exceptional interest in playing music that puts them in these new and interesting instrumental groupings. I have found the saxophone to be an astoundingly versatile and expressive instrument, very much capable of participating in and enriching chamber music. The most recent addition to my saxophone-inclusive chamber music list is *Anchoring (Yin-Yang...Shadow...Melodia...Merge)*, for violin and alto saxophone, completed in early 2014.

- *Zae Munn*

BROKEN TULIP

Broken Tulip takes inspiration from the notion that an idea or an object can remain static while the perception of that idea or object shifts radically around it. A real life example of this type of radical paradigm shift is the broken tulip, a rare, multi-colored tulip with irregular flame- or feather-like markings. A standard tulip, however, is solid-colored, a unitary blend of two overlaid pigments. Because a tulip is reproduced by planting its genetically identical offsets, a broken tulip was quite rare and appeared seemingly at random. This combination of mystery and rare beauty made the broken tulip aesthetically prized, and economically valuable. But it was discovered that a virus, carried from bulb to bulb by an aphid, irregularly suppressed the laid-on color of the tulip, allowing a portion of the base color to show through in a flame or feathered pattern. Because of this new understanding of the role of the virus, these rare moments of beauty were suddenly seen as diseased and undesirable, and growers set about ridding their fields of the infected tulips. A violent paradigm shift occurred and the broken tulip was doomed. *Broken Tulip* does not tell the story of the rise and fall of the broken tulip. There is no tulip melody, no virus leitmotif. It borrows the energy and tension in the story of the broken tulip and explores the more general idea of a radical paradigm shift.

Broken Tulip has an important part for the contraforte, played by Hank Skolnick, and was written at his request. The contraforte is a modern, reworked version of the

contrabassoon. It has a wider bore, is more agile, and is more consistent throughout its expanded range. The rather limited paradigm of the contrabassoon as an occasional octave doubler of the bassoon in late Romantic and 20th-Century orchestra music may itself undergo a paradigm shift as the contraforte is incorporated into new chamber music pieces and develops its own solo repertoire.

THEY WERE MYSTERIOUS GUESTS, HARD TO CAPTURE

I. THEY WERE MYSTERIOUS GUESTS, HARD TO CAPTURE

The phrase “They were mysterious guests, hard to capture” is from *When Elephants Weep* by Jeffrey Masson. It refers to the unbidden nature of emotions and served both as a starting point for the piece and as the basic watchword which focused the musical development of the first movement.

II. IF ENOUGH HOSTS WEEP, THE ALL NIGHT DANCE CEREMONY IS CONSIDERED A SUCCESS

The “all night dance ceremony” is described in Judith Becker’s 1986 article “Is Western Art Music Superior?” She describes a ceremonial song performed by talented guests which takes “the hosts on a nostalgic journey intended to touch upon the pain of remembrance and the memory of loss.” There is both grief and resolution in this movement.

III. RECOLLECTION

In *Recollection*, direct and distant quotations and reminiscences recall temperaments from the earlier movements.

DISCLOSURE

“In the interest of full disclosure” is associated with legal, political, and commercial situations, but has made its way into interpersonal situations as well. Is full disclosure possible on a personal level? The act of disclosing inevitably changes what is disclosed, reveals new connections and implications, is nuanced by the one to whom the disclosure is made, and by the context of the disclosure. Consider the onion metaphor, in which each layer that is peeled off reveals another layer closer to the core. Add the further complexity that our act of peeling might alter the next layer, revealing it to be, in fact, an artichoke, the next a radish. This morphing onion metaphor begins to get at my sense of the non-static nature of personal disclosure, and it is that sense which infused the writing of this piece.

THE OLD SONGS, SCENA FOR SOPRANO AND THREE INSTRUMENTS

This is a little music drama that proceeds in a series of 12 Italianesque set pieces:

Cavatina 1-Interlude 1-Recitative 1-Arioso 1-Aria agitata-Cavatina 2-Interlude 2-Recitative 2-Arioso 2-Cavatina espansiva-Cadenza breve-Finale.

The text is derived from *The Old Songs*, a poem about memories and memory loss, by Paul Munn, my older brother.

*I have been playing the old songs,
all that I learned in the old life
I call my self.*

*I have a tin harmonica,
broken reeds on three notes,
but perfection is not my goal.*

*These days I have to read the lyrics.
Of course! I have to read the lyrics.
I cannot remember words
after the first verse.*

*But as I read them now I am ashamed.
My mother sang them, I harmonized!
My brother, sister, father...
I harmonized!*

*My brother, sister, father
all singing old songs.*

To forget old songs is to lose life.

- Paul Munn

CASCADE

I like the way “cascade” is used in electronics — a series of networks, each having an output that serves as the input for the next. This image gets at the deep connect- edness between distinct sections that I was striving for in *Cascade*. But the several long, descending gestures in *Cascade* draw on another sense of cascade — a series of waterfalls over steep rocks.

MUSIC: A LOVE STORY

Many books and movies share the title format of *Music: A Love Story*, for example *Capitalism: A Love Story*, *War: A Love Story*, and *Drinking: A Love Story*. Each one expresses more than a little irony about its primary topic. This musical love story includes a “lamenting” section, made of traditional phrases and clear cadences, that reappears with great determination; a couple of duets, full of longing; sections of intense counterpoint; and even what I consider to be a creepy lullaby. There is love, there is irony, there is music.

HANGING ONTO THE VINE

The title draws on several obliquely related images of vines and hanging: images in the Gospel of John of branches abiding in the vine and bearing fruit, the psycho- logical state of “hanging by a thread,” and Tarzan swinging from a vine.



ZAE MUNN is Professor of Music at Saint Mary's College in Notre Dame IN where she has taught composition and theory courses since 1990. She is the Director of the Summer Composition Intensive at Saint Mary's College and has taught at Interlochen Arts Camp, Bowdoin College, Transylvania University, and Lehigh University. Her DMA and MM degrees in composition are

from the University of Illinois at Champaign-Urbana and her BM in composition is from Chicago Musical College of Roosevelt University. Born in 1953, Munn's early musical training was as a cellist, with additional studies in piano, voice, and conducting. Over three dozen of her works for chamber groups, orchestra, choir, and solo voice are published by Arsis Press, Balquhider Music, Earthsongs, Frank E. Warren Music, HoneyRock, JOMAR Press, Tempo Press, and Yelton Rhodes Music. Recordings are available from Capstone Records, Centaur Records, Pro Organo, and Navona Records.

www.zaemunn.com

TIMOTHY MCALLISTER

Hailed by *The New York Times* as a “virtuoso ...one of the foremost saxophonists of his generation”, “brilliant” (the *Guardian*, UK), and “a sterling saxophonist” (the *Baltimore Sun*), Timothy McAllister is one of today’s premier concert soloists and soprano chair of the acclaimed PRISM Quartet. He serves as Professor of Saxophone at The University of Michigan School of Music, Theatre and Dance. Additionally, he spends his summers

as distinguished artist faculty of the Interlochen Arts Camp (MI), and regularly performs with the Chicago Symphony Orchestra and the Cabrillo Festival Orchestra. He has recently been featured with the Los Angeles Philharmonic, St. Louis Symphony, Baltimore Symphony, Sao Paulo State Symphony, Milwaukee Symphony, Sydney Symphony, Melbourne Symphony, National Symphony, Toronto Symphony, Tokyo Wind Symphony, Dallas Wind Symphony, and United States Navy Band, among others. McAllister’s work can be heard on the Nonesuch, Deutsche Grammophon, Naxos, OMM, Stradivarius, Centaur, AUR, Albany, New Dynamic, Equilibrium, New Focus and Innova record labels. www.timothymcallister.com



CHET BAUGHMAN

A native of Northern France, Chet Baughman quickly developed a passion for music that has allowed him to flourish as a young performer in the United States. He has obtained prizes at the Music Teacher's National Association, North American Saxophone Alliance, Seattle Ladies' Musical Club, and Beatrice Hermann Competitions. He received a Master of Music in Performance at Northwestern University and a Bachelor of Music *summa cum laude* in Saxophone Performance and French Literature from the University of Puget Sound.



KIMBERLY BURJA

Kimberly Burja is a percussionist, composer, and educator, whose strength lies within the diversity of her experience. As a musician, she has been deeply committed to the creation and performance of contemporary classical music. She is co-founder and Executive Director of the New Jersey Arts Collective, an organization whose purpose is to promote the art and artists of New Jersey.

Burja is currently the principal percussionist with the Ionisation New Music Ensemble and has previously performed with the New Jersey Symphony Orchestra, Royal Ballet of London Orchestra, the Artichoke Dance Company (NYC) and Wide Open Arts at the 2000 Philadelphia Fringe Festival. In 2003, she served as musician/composer for the American Dance Festival (Durham NC) and her commissioned score for the play, *The Yellow Boat*, was performed by the Wellington School (Columbus, OH) at the 2004 International Fringe Festival in Edinburgh, Scotland.



JILL HEYBOER

Jill Heyboer is Professor of Music (Flute) at Missouri State University in Springfield MO. She is a regular member of numerous chamber music ensembles, and the principal flutist in the Springfield Symphony Orchestra. During the summer, Heyboer is on the faculty at the Interlochen Arts Camp in Michigan. An advocate of contemporary music, Heyboer has premiered several new pieces by living American composers, including John Prescott, William Campbell, Edward Mallett, Robert Mueller, Robert Brownlow, Zae Munn, and Alexis Bacon. She also has released professional recordings of *Sexteto mistico* by Villa Lobos on the

Naxos label and *Rhapsody for Flute and Piano* by Richard Faith on MSR Classics. Prior to her appointment at Missouri State, Heyboer held teaching and professional orchestral flute and piccolo positions in both Idaho and Michigan. Her educational background includes degrees from Luther College, Arizona State University, and Michigan State University.

www.missouristate.edu/music/jillheyboer.aspx



DAVID JACKSON

David Jackson, Professor of Trombone at the University of Michigan School of Music, enjoys an active career as a performer and teacher. He is a recognized and ardent supporter of new music who has commissioned and premiered numerous compositions for the trombone. His most recently commissioned and debuted works included *Angel of Dreamers*, by Eric Ewazen for trombone, baritone voicem and strings, and *John Henry's Big* by Adolphus Hailstork for trombone and piano. Jackson has been

a guest performer with numerous orchestras, including the Detroit Symphony, Dallas Symphony, Chicago Symphony, Fort Worth Symphony, Grand Rapids Symphony, New World Symphony, as well as the Michigan Opera Theatre and the Cabrillo Music Festival. He is a member of the Detroit Chamber Winds and Chicago's Fulcrum Point New Music Project. Jackson has been on the faculties of Baylor University, Eastern Michigan University, the University of Toledo, and the Interlochen Arts Camp.



SANDRA JACKSON

Sandra Jackson is the Assistant Professor of Clarinet at Eastern Michigan University. Jackson has presented recitals and master classes throughout the United States and Mexico. She is an active freelancer, having performed with the Chicago Symphony Orchestra, Grand Rapids, Toledo, Kalamazoo, and Flint symphony orchestras, as well as the Michigan Opera Theatre. She has been on the faculty at the prestigious Interlochen Arts Camp since 1995. She can be heard with the Orquesta Sinfonica del Estado de Mexico, where she was Principal Clarinet from 1991-1995, on the ASV label. She most recently commissioned *Whispers and Evocations* by Peter Terry, which was premiered with the EMU Wind Symphony in October 2013, and the version for solo clarinet and piano was premiered at the 2014 ClarinetFest in Baton Rouge LA.

www.emich.edu/musicdance/faculty/facultypages/sjackson.php



DAVID MURRAY

David Murray has an international reputation as a solo bassist and teacher. He is currently Professor of Bass at Butler University in Indianapolis and Principal Bassist of the Indianapolis Chamber Orchestra. He also plays as Principal Bassist with Sinfonia da Camera in Urbana IL, and at the Bear Valley Music Festival in Northern California. Before coming to Indianapolis, Murray was Instructor of Bass at West Texas A&M University. Murray's first private teacher was bass virtuoso Gary Karr, with

whom he studied in high school and at the Hartt Music School in Connecticut. Summers were spent at Tanglewood and the Aspen Music Festival, where he worked with Stuart Sankey. In 1981 he won the Aspen Concerto Competition. In Los Angeles in 1988 he won the International Society of Bassists (ISB) Solo Competition, the first prize being a solo debut at Carnegie Hall. Murray has performed as soloist and given clinics and master classes throughout the United States, Canada, South Korea, Brazil, Israel, Scotland, France, Spain, Portugal, Poland, Denmark, Germany, and Holland. In June 2001, Murray hosted the ISB convention at Butler University for 800 bassists from 27 countries, and is currently Past-President of the ISB. He has recorded three solo album's, most recently in 2012, and released a video of theater music in the spring of 2003. www.butler.edu/music/bios-faculty-staff/david-murray



GEORGE SAKAKEENY

Sakakeeny is Professor of Bassoon at the Oberlin Conservatory, and Principal Bassoonist of the Eastern Music Festival. Three major works for bassoon and orchestra have been written for him: Libby Larsen's *full moon in the city* (2013), Schickele's *Concerto for Bassoon and*

Orchestra (1998), and Alexander Blechinger's *Fagottkonzert* (1997). He has taught master classes at the Paris Conservatory, Rice University, Tokyo University of Fine Arts, the Juilliard School, and held long term residencies at the Shanghai Conservatory, the Central Conservatory, Seoul National University, and the Conservatoire National Supérieur de Musique et Danse of Lyon, France. His numerous recordings most notably include Blechinger's *Fagottkonzert* on the Harmonia Classica label, the Villa-Lobos' duo with oboist Alex Klein as part of the IDRS 25th Anniversary album, and his new recording of four modern concertos for bassoon and orchestra on the Oberlin Music label. He is the author of the e-book *Making Reeds Start to Finish with Sakakeeny*.

<http://new.oberlin.edu/conservatory/faculty/faculty-detail.dot?id=21155>



TRACY SATTERFIELD

Soprano Tracy Satterfield holds Master of Music and Doctor of Musical Arts Degrees in Vocal Performance from Rice University. She has premiered works for Aperio, The Pittsburgh New Music Ensemble, The Foundation for Modern Music, and Composers Inc. *Boston Globe* critic Richard Dyer hailed her performance at the Tanglewood Festival of Contemporary Music as “remarkable”. Edward Reichel of the *Deseret Morning News* called her performance of Messiaen’s *Chants de Terre et de Ciel* with Utah Symphony pianist Jason Hardink, “Stunning...dynamic and emotionally charged.”

She is the featured soprano on the recording *Across Oceans: Chamber, Vocal and Solo Music* by Thomas Osborne, set to be released and distributed by MSR Classics.



JEFF SIEGFRIED

Jeff Siegfried is emerging as a unique voice in his generation of saxophonists. His recent solo endeavors include concerto performances with the University of Portland Wind Ensemble, the Oregon State University Wind Ensemble, and the U.S. Army Band, "Pershing's Own." Siegfried has appeared with the New World Symphony on multiple occasions. He was selected to play orchestral saxophone in the Schleswig-Holstein Musik Festival. Siegfried was a finalist at the 2012

International Saxophone Symposium and Competition. He won second place in the 2014 Carmel Music Society Young Artist Competition and 2nd prize at the NASA and MTNA chamber competitions. He is a Luminarts fellow in classical music.

www.jeffsiegfried.com



HENRY SKOLNICK

Henry Skolnick was a member of the Florida Philharmonic Orchestra for eighteen years, and taught bassoon and wind chamber music at Florida International University during his time in Miami. He has been on the summer faculty at Interlochen Arts Camp since 2004. In addition to his years in the Florida Philharmonic, he has performed with the St. Louis Symphony, the Los Angeles Philharmonic,

the Chicago Symphony's musicNOW series, the Palm Beach Opera, the Kansas City Symphony, the Colorado Symphony, the Miami Chamber Symphony, the Florida Grand Opera Orchestra, and the Symphony Orchestra of Berlin. He currently serves as Principal Bassoon of Sinfonia da Camera, a chamber orchestra in residence at the Krannert Center at the University of Illinois Urbana-Champaign. His recordings can be heard on the Naxos, Harmonia Mundi, Albany, and Innova labels.

www.henryskolnick.com



THOMAS SNYDACKER

Thomas Snyder is a young saxophonist who is active as a performer and educator throughout the country and abroad. As an orchestral musician, he has played with notable ensembles including the Chicago Symphony Orchestra as well as the New World Symphony, where he has worked under the direction of such luminaries as John Adams, Leonard Slatkin,

Michael Tilson Thomas, and Matthias Pintscher. His playing has earned him numerous accolades, including the 2009 Yamaha Young Artists Award. As a strong advocate for new music, he has a substantial list of premieres to his credit, including works by such notable composers as Roger Boutry, John Anthony Lennon, and Zae Munn. As of fall 2014, Snyder is currently completing a Doctor of Musical Arts degree at Northwestern University under the tutelage of Timothy McAllister, where he also serves as an instructor. He also holds degrees from Arizona State University and the University of Minnesota, where he studied with Eugene Rousseau.

www.snydacker.com



LUCIA UNRAU

Lucia Unrau is described as a “magnificent artist” who makes “...intricate and difficult passage work...seem almost effortless.” The *Los Angeles Times* says Unrau “...provided pointed, bravura playing.” Unrau regularly collaborates with composers such as Roshanne Etezady, Zae Munn, Libby Larsen, Don Freund, Peter Terry, and Dan Welcher. In addition to concert performances, Unrau regularly serves as an adjudicator, and presents workshops, conference sessions, and master classes. Unrau is passionate about music advocacy and music education and coordinates festivals, recitals, and com-

petitions for pre-college and non-traditional students. She has been on the piano faculty of Interlochen Arts Camp since 1993 where she oversees the keyboard curriculum. She holds piano performance degrees from the University of Texas at Austin, Indiana University and Oberlin Conservatory. Her teachers include Adele Marcus of the Julliard School, Robert Shannon, Shigeo Neriki, and Nancy Garrett. Unrau is Professor of Music at Bluffton University. www.luciaunrau.com



DANIEL VEGA-ALBELA

Born in Mexico, Daniel Vega-Albela won silver medal in the first National Violin Competition in Mexico City, and at sixteen, he traveled to New York City, where he received his Bachelor Degree in violin performance from the Mannes College of Music. He has played with many ensembles in the Americas, and has toured Japan, Mexico, and the United States, with appearances as soloist with various orchestras. As founding member of the La Catrina String Quartet he has collaborated with premier ensembles like the Brentano Quartet, the Miami Quartet, the Fry String Quartet, the St. Petersburg Quartet, and Cuarteto Latinoamericano, with whom he recorded a Latin Grammy Award-winning album.

www.lacatrinaquartet.com

Special thanks to Robert Knourek for his generous financial support and to Saint Mary's College for research funds and access to the recording location. My boundless appreciation to the performers on the album, all of whom were consummate professionals, generous with their time, and delightful company, and to my brother Paul for his lovely lyrics. - *Zae Munn*

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in Notre Dame IN

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GEORGE SAKAKEENY, BASSOON; HENRY SKOLNICK, CONTRAFORTE
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