



# UNCG New Music Festival

Mark Engebretson – Director  
Alejandro Rutty – Associate Director  
Anna Meadors, Eric Pazdziora – Assistants

## Concert II

Wednesday, September 25, 2013  
7:30 pm  
Recital Hall, Music Building



# UNCG

School of  
Music, Theatre and Dance

*Program*

**Klezmer, from *Tikvah* (2007, 4:00)**

Susan Fancher, soprano saxophone

**Burton Beerman**

**Cantabile Hop (2012, 14:00)**

Vincent van Gelder, piano  
Leigh Dickson, viola  
Alejandro Rutty, percussion  
William J. Kelley, conductor  
Steve Landis, double bass

**Alejandro Rutty**

**Elegy, from *Tikvah* (6:30)**

Lorena Guillen, soprano  
Robert Faub, alto saxophone  
Celesta Haraszti, dance

**Beerman**

**At the Bend (2009, 19:00)**

- I. Good Night
- II. By Dark
- III. Known Sound
- IV. Another Dream of Burial
- V. Little Soul
- VI. A Ring
- VII. Into the Cloud
- VIII. At the Bend

Christopher Mooney, baritone  
James Kidd, piano

**Chuck Holdeman**  
poems by W.S. Merwin  
images by Peter Koch

*Intermission*

**Eli, Eli, from *Tikvah* (5:00)**

**Red Clay Saxophone Quartet**  
Susan Fancher, soprano saxophone  
Robert Faub, alto saxophone  
Steven Stusek, tenor saxophone  
Mark Engebretson, baritone saxophone

**Beerman**

**Trio pianoforte e due fiati (world premiere, 20:00)**

- I. Appassionatamente
- II. Internamente
- III. Scherzando e trio
- IV. Appassionatamente

Marshall Taylor, alto saxophone  
Chuck Holdeman, bassoon  
James Kidd, piano

**Holdeman**

*The 2014 New Music Festival was made possible by the E.T. Cone Foundation*

## *Program Notes*

### Klezmer, Elegy and Eli, Eli, from *Tikvah* (2007) Burton Beerman

*TIKVAH*, a multimedia chamber music oratorio for saxophone quartet, solo soprano voice, narration, optional dance, chorus and film/ video in 17 movements is designed to be performed in a variety of contexts. Each movement stands on its own and has been programmed as part of a concert; several selected movements; or presented performed in its entirety.

The use of saxophone quartet is significant in this work. As an “outsider” instrument, the saxophone in classical music adds an interesting piece of symbolism to this oratorio. Originally conceived as an orchestral instrument, the invention of the saxophone in 1838 was a product of the industrial revolution. It was quickly adopted in American jazz music, a genre that drew much attention to modernist European composers (many of whom were Jewish). Jazz music played an important role in the cultural life of the “decadent” Weimer Era. When the Nazi Third Reich came to power, jazz music, and ostensibly the saxophone- was banned and labeled as degenerate art.

The Oratorio has a long history inspired by living Holocaust survivors and has been received by audiences with accolades and presented to standing ovations. The Red Clay Saxophone Quartet has recorded the work soon to be available from Albany Records. Amongst some of the memorable concerts was the presentation of an Interfaith Concert, where Red Clay joined forces with The Historic Ebenezer Baptist Church and The Temple Singers on Peachtree, in Atlanta. Presented for the annual birthday celebration of Martin Luther King Jr., the performance was under the baton of Dr. Uzee Brown, Jr, then conductor of the church. Some of the other performances have taken place in New York, Detroit, Toledo, Buffalo, Champagne, Atlanta and Chicago.

Composer and clarinetist **Burton Beerman** is a Distinguished Professor of the Arts (music composition) Emeritus at Bowling Green State University. He was the Governor’s Individual Artist of the Year 2009 in the state of Ohio, presented is a formal luncheon ceremony in the presence of the governor and noted state officials. A 2005 Barlow Endowment commission recipient for music composition, his work has been featured on CNN, CNN International, Live with Regis & Kelly!, its Eastern European equivalent talk show RTL-KLUB Reggeli and .” and on CNN and CNN International. He has performed at the week-long Pepsi Sziget Festival at Margit Island in Budapest, Hungary, which annually attracts over 500,000 people, LOGOS Tetrahedron Theater in Belgium and has served in residence at such venues such as STEIM Research Center in Amsterdam. He has performed in Europe with various ensembles as clarinetist and composer and his virtual video-opera *Jesus’ Daughter* was presented at the Walter Reade Gallery in Lincoln Center, at the Museum of Modern Art in New York City and at venues in Switzerland and Italy sponsored by UNESCO-CIRET.

**Susan Fancher** is known for her deep and poetic musical interpretations. A much sought after performer of new music, she has inspired and premiered dozens of new works for saxophone. She is currently championing new concertos for soprano saxophone by Mark Engebretson, David Garner, Hilary Tann and Michael Torke. Susan Fancher’s career has featured hundreds of concerts internationally as a soloist and as the member of chamber music ensembles. She appears on over 20 CDs available on the Philips, New World Records, Arizona University, Lotus Records Salzburg, Extraplatte and Innova labels. Susan Fancher is a clinician for the Selmer and Vandoren companies and teaches saxophone at Duke University and the New England Music Camp.

**Lorena Guillén** was born in Buenos Aires, Argentina, initiating her voice training at the National Conservatory of Music. She holds a Master in Vocal Performance and a Ph.D. in Musicology from SUNY at Buffalo. Equally at home as a performer of “art” music and her homeland popular “tango” song, Guillén has premiered and recorded many compositions by living composers and the “classics” of the 20th and 21st centuries as well the standards of the “tango” song. She has presented concerts at such venues as: Mary Seaton Ballroom at Kleinhans Buffalo Symphony Circle (NY), Fricks Museum-Summer Concert Series (PN), Chautauqua Institution (NY), “New Music New Haven” of Yale University (CT), June in Buffalo Festival (NY), Music Gallery at Toronto (Canada), Shakespeare Theater (Wash. DC), Mallarmé Players Concert 2009 Series (Durham, NC), Music-at-the-ForeFront (OH), the Humanities Festival of the Puerto Rico University, and Stockhausen Music Festival (Germany).

Guillén has recorded for Innova Records, University of Arizona Recordings, and Kindermusik, Inc. She is a former member of the multidisciplinary ensemble Musica Aperta from Washington DC and a founding member of the word/music experimental group Lake Affect. She has been the conductor of the Triangle Jewish Chorale since 2010 and faculty member at University of North Carolina at Greensboro since 2007.

**Robert Faub** is an accomplished classical soloist, chamber musician and jazz artist. As a founding member of the Red Clay Saxophone Quartet he has performed and recorded extensively, and has contributed to the commissioning and premier of dozens of new works for saxophone quartet. Prior to the formation of RCSQ, Robert toured and recorded with the New Century Saxophone Quartet. He appears on New Century's recordings *Standards* and *A New Century Christmas*. Robert is currently the saxophone instructor at High Point University, where he also teaches Core Music (music history, theory and ear training), Human Dimensions of Music (a course on music and culture) and Jazz Ensemble. He is the Director of Bands at Caldwell Academy in Greensboro, NC, a K-12 Classical Christian school.

The **Red Clay Saxophone Quartet** was formed in 2003 when the fates conspired to bring four internationally recognized saxophonists (Susan Fancher, Robert Faub, Steven Stusek and Mark Engebretson) together in Greensboro, North Carolina. The RCSQ takes its name from the area's luscious red soil. The Quartet presents a varied repertoire from classical to jazz to new music to tango, featuring music by composers such as Ben Johnston, György Ligeti, Chick Corea, Perry Goldstein, Francis Poulenc, Alejandro Rutty, Ben Boone, Steve Reich, Mark Engebretson, Martin Bresnick, Burton Beerman and Gavin Bryars. Red Clay offers a variety of concert programs, including *Sax Appeal*, *French Connections*, *Composers of the Carolinas*, *Never Too Tango* and *Tikvah*.

Associate Professor of music at the University of North Carolina at Greensboro, **Steven Stusek** has built an international reputation with regular concerts and master classes throughout France, Holland, Germany, Canada, China, and the US. He regularly performs with pianist Inara Zandman, the renowned Red Clay Saxophone Quartet, the Eastwind Ensemble (a reed quintet consisting of saxophone, oboe, clarinet, bass clarinet and bassoon) and as an orchestral soloist. In addition to being a clinician for Dansr/Vandoren and Yamaha he is Past-President of the North American Saxophone Alliance.

**Mark Engebretson** is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He is the recipient of the 2011 North Carolina Artist Fellowship in Composition, and has received major commissions from Harvard University's Fromm Music Foundation and the Thomas S. Kenan Center for the Arts. He studied at the University of Minnesota (graduating Summa cum Laude), the Conservatoire de Bordeaux (as a Fulbright Scholar), 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.

**Celesta Haraszti** began her dance training in Budapest (Hungary), and later received her Master of Fine Arts degree in dance/choreography from the University of Utah with an emphasis in ballet and modern dance. She has been acknowledged as "one of the leading soloists of the Avant garde dance worlds," *Cleveland Plain Dealer*. Having firmly established herself as an undaunted collaborator with many internationally known composers and directors of multi-media productions, she has performed and created over 40 works. Since 2000 she has toured as a member of the Hungarian Ballet Theatre Company and continues to be featured as guest soloist throughout the United States, Canada and Europe. "Ms. Haraszti has a uniquely individual style virtuosic style that combines the strength of an athlete with the grace of ballet and is noted for her dramatic ability to establish a perfect equilibrium between the rival magnetism of music and dance." *Los Angeles Times*. Ms. Haraszti serves as a master teacher for stage movement with university opera productions and continues to dance and choreograph professionally working in television, live theatre, commercial, and video. Ms. Haraszti was awarded scholarships to study with David Parsons, Murray Louis, Marcel Marceau, Alwin Nikolais, Merce Cunningham, and was cast in the touring production of Bill T Jones/ Arnie Zane Company's Still Here and Uncle Tom's Cabin.

#### **Cantabile Hop (2012, 14:00)**

**Alejandro Rutty**

*Cantabile Hop*, written for pianist Vincent Van Gelder, is a chamber-sized piano concerto, integrating World Music, Electronic Dance Music, Funk and the classical tradition into a one-movement cantabile groove.

**Alejandro Rutty's** compositional output includes orchestral, chamber and mixed-media music, arrangements of Argentine traditional music, and innovative outreach musical projects. A unique feature of Rutty's music is its affection for textures suggested by modern recording processing techniques, and the use of Tango - a genre he performs as a pianist-and other South American genres as part of the music's surface.

Rutty's compositions and arrangements have been played by the Minnesota Symphony Orchestra, Boston Modern Orchestra Project, Indianapolis Chamber Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Porto Alegre Symphony Orchestra, New Mexico Symphony Orchestra, Linköping Symphony Orchestra, the New York New Music Ensemble, the Red Clay Saxophone Quartet, and the Cassatt String Quartet among other groups. Rutty's music has been published by Effiny Music, SCI/ European American Music, and Ricordi Sudamericana.

Recordings of his music have been released by Capstone Records, Arizona University Recordings, and ERM Media. *The Conscious Sleepwalker* (an All-Rutty CD, Navona Records) including *A Future of Tango* and other orchestral pieces was released in early 2012.

Founder and Artistic Director of the Hey, Mozart! Project, Alejandro Rutty is currently Associate Professor of Music at the University of North Carolina at Greensboro.

**Vincent van Gelder** was born in Rotterdam, The Netherlands. After studies at the Conservatory of Hogeschool Enschede, continued at the Latvian Academy of Music in Riga, Latvia. Vincent holds BM and MM degrees from the Conservatory of Hogeschool Enschede and MM from the Southern Illinois University at Carbondale where his teacher was Wilfred Delphin, as well as the from the University of Missouri at Kansas City where he studied with Richard Cass.

He is the top prizewinner in the 2011 Liszt-Garrison International Piano Competition where he also received an award for the best performance of a work by an American composer. In 2007, Vincent van Gelder was declared a winner in the "Artist International Competition" in New York. As a result he performed a solo recital in Carnegie Weill recital Hall, on May 11, 2008. Dr. van Gelder has played recitals in The Netherlands, Germany, Latvia, and in many states in the US, including a full Liszt recital on one of Liszt's own pianos at the Spencer Art Museum in Lawrence, Kansas.

Vincent van Gelder currently lives in Greensboro, North Carolina. He premiered the combo version of *Cantabile Hop* at the NCMTA conference where it was the commissioned work. This work, written for him, will have its premiere in a concerto version in 2014. As a chamber player he has performed with Dmitry Sitkovetsky, members from the Ciompi Quartet, and Inara Zandman. He is a frequent performer on the "Focus on Piano Literature Conference" at UNCG.

**Steven Landis** earned an MM in composition (2013) from the University of North Carolina at Greensboro and earned an MM in double bass performance (2002) and a BM in composition (1999) both from the University of Florida. Steven studied composition with Mark Engebretson, Alejandro Rutty, James Paul Sain, and Paul Richards and studied bass with Kevin Casseday.

As a composer Steven works with many mediums including solo instrumental, mixed chamber groups, large ensembles, digital and mixed media, as well as film and theater. Recordings of his work can be found on, Substream Films, Postcards a double-disc release by the Gainesville Chamber Orchestra, and CURRENT recorded by trumpeter Adam Hayes and pianist Kris Carlisle. Works are available through Veritas Musica Publishing.

Steven teaches double bass and composition at the Music Academy of North Carolina in Greensboro and holds the position of Principal Double Bass with the Albany Symphony Orchestra (Ga.).

For more information please contact Steven directly at [www.slandismusic.com](http://www.slandismusic.com)

**William J. Kelley** is currently the music director and principal conductor of the North State Chamber Orchestra as well as an active soloist and collaborative artist with regular performances both on the podium and at the keyboard. He most recently performed in the Wiener Saal, Liedertafel, and Großer Saal of the Universität Mozarteum in Salzburg, Austria as part of the Internationale Sommerakademie where he and soprano Monika Rydzkowski were prizewinners in the 2013 Humor-Interpretationswettbewerb [Humor Interpretation Competition]. While at the academy he studied piano under Robert Levin and Lied accompaniment under Konrad Jarrot. In 2011, he spent the summer studying under Bruce Brubaker and Natayla Antonova at the Atlantic Music Festival. While in residence, he had the opportunity to premiere several new pieces by resident composers both as a soloist and as a collaborative artist. Kelley has accompanied prizewinners in The Met Council Auditions, Regional MTNA Competition, and numerous others. Kelley is a senior piano performance major at The University of North Carolina at Greensboro under Dr. John Salmon.

The eight poems of *At The Bend* were written by W. S. Merwin, past U.S. Poet Laureate, winner of the National Book Award and twice winner of the Pulitzer Prize in Poetry. Good Night was chosen by the composer and the poet suggested the other seven poems to make the set. Except for Known Sound, these poems appear in *The Shadow of Sirius*. The premiere was given April 17, 2009 at the Round Top (Texas) Poetry Festival by Phillip Hill, baritone, and Rick Rowley, piano, attended W. S. Merwin and the composer.

1. GOOD NIGHT

Sleep softly my old love  
my beauty in the dark  
night is a dream we have  
as you know as you know

night is a dream you know  
an old love in the dark  
around you as you go  
without end as you know

in the night where you go  
sleep softly my old love  
without end in the dark  
in the love that you know

2. BY DARK

When it is time I follow the black dog  
into the darkness that is the mind of day

I can see nothing there but the black dog  
the dog I know going ahead of me

not looking back oh it is the black dog  
I trust now in my turn after the years

when I had all the trust of the black dog  
through an age of brightness and through shadow

on into the blindness of the black dog  
where the rooms of the dark were already known

and had no fear in them for the black dog  
leading me carefully up the blind stairs

### 3. KNOWN SOUND

After I can no longer see her  
she says to me For a while there is all  
that asking about how the body becomes  
itself as it goes and what it is becoming  
what is happening to it where it is going  
step by step one moment at a time  
and then all that falls aside like a curtain  
and the body is gone with its worn questions  
hollow joints marrow and breath and instead there is  
the way whatever lived in it goes on as itself  
neither before nor after neither moving nor still  
and while the body was going somewhere  
the way was there to begin with in the feet themselves  
wherever they went and you know the sound

### 5. LITTLE SOUL

(After Hadrian)

Little soul little stray  
little drifter  
now where will you stay  
all pale and all alone  
after the way  
you used to make fun of things

### 6. A RING

At this moment and through every moment  
this planet which for all we know  
  
is the only one in the vault of darkness  
with life on it is wound in a fine veil  
  
of whispered voices groping the frayed waves  
of absence they keep flying up like flares  
  
out of hope entwined with its opposite  
to wander in ignorance as we do  
  
when we are looking for what we have lost  
one moment touching the earth and the next  
  
straying far out past the orbits and webs  
and the static of knowledge they go on  
  
without being able to tell whether  
they are addressing the past or the future  
  
or where they are ever heard these currents  
that are the living talking to the dead



## 7. INTO THE CLOUD

What do you have with you  
now my small traveller  
suddenly on the way  
and all at once so far

on legs that never were  
up to the life that you  
led them and breathing with  
the shortness breath comes to

my endless company  
when you could come to me  
you would stay close to me  
until the day was done

oh closest to my breath  
if you are able to  
please wait a while longer  
on that side of the cloud

## 8. AT THE BEND

I look for you my curl of sleep  
my breathing wave on the night shore  
my star in the fog of morning  
I think you can always find me

I call to you under my breath  
I whisper to you through the hours  
all you names my ear of shadow  
I think you can always hear me

I wait for you my promised day  
my time again my homecoming  
my being where you wait for me  
I think always of you waiting

"Based on poems by W. S. Merwin. Copyright © 2008 by W. S. Merwin, included with the permission of Copper Canyon Press. All rights reserved."

"Based on the poem "Known Sound" originally published in *Poetry*, Volume 188, May 2006 issue. Copyright © 2006 by W. S. Merwin, included with the permission of the Wylie Agency LLC. All rights reserved."

**Chuck Holdeman** has written songs, works for orchestra, chamber music, and film and educational music. His one-act community opera *Agostino and the Puccini Clarinet*, with libretto by Vincent Marinelli, was premiered in 2007 at the Music School of Delaware, and produced there again in 2008. His next opera "Young Meister Bach" has been commissioned by the Bach Festival of Bethlehem (PA) which will produce it in 2014, including the Philadelphia premiere on March 2, 2014. In 2006 Holdeman's *Concerto tre d'uno* was commissioned and premiered by the Philadelphia Classical Symphony. The soloist and dedicatee was Richard Woodhams, principal oboist of the Philadelphia Orchestra, who performed the work again in 2011 for the International Double Reed Society in Tempe, Arizona. 2009 saw the premieres of both *At the Bend*, eight songs based on poems by W. S. Merwin, as well as *Quintetto* for bassoon and

string quartet which received its first two performances in Birmingham , UK and Bordeaux, France, featuring Paris opera bassoonist Ludovic Tissus.

Holdeman is a graduate of the Curtis Institute of Music, principal bassoonist for the Bach Festival of Bethlehem and performs with the Philadelphia's new music group Relâche. He was a member of the Buffet Trio for 20 years, and for 28 years was a member of the Delaware Symphony, including 24 years as principal. In 2003 Holdeman received the Beekhuis Award for outstanding service and performance in the Delaware Symphony Orchestra. The DSO commissioned and performed two works for its educational programs, "Crossover Soundings" which includes sounds made by the audience and "The Curse" for narrator and orchestra, based on a student's contest-winning story. For 15 seasons Chuck initiated and facilitated the DSO's high school composition project, and he was commissioned again by the DSO on the occasion of his retirement from the orchestra, composing "Petit Concert" for wind octet. In 2000 Chuck became the first recipient of the Delaware Division of the Arts Master Artist Fellowship.

Chuck Holdeman is a frequent composer-in-residence in schools and in 2010 he was a Mid Atlantic Arts Foundation Fellow, Virginia Center for the Creative Arts. He has produced two CDs, one featuring "Buffet Music," commissioned by Hampden-Sydney College for the Buffet Trio, and the other an all original solo album, partially recorded in the Cistern, an empty two-million-gallon water storage tank in Port Townsend, Washington. The Cistern's 20 to 40-second reverberation time enables the bassoon to play chords among other magical effects. His "Sonate en Trio" for flute, 'cello, and harpsichord is included in the Meyer Media recording "Florescence" by Melomanie. "Lyric Seasons" was released in 2012 on CD Baby, iTunes, and Amazon. More info at [www.chuckholdeman.com](http://www.chuckholdeman.com)

**Christopher Mooney** has been delighting American audiences since his debut as Marcello in *La Boheme* at the Aspen Music Festival. He has since appeared nationally with New York City Opera, Santa Fe Opera, the Santa Fe Chamber Music Festival, the Aspen Opera Theatre, Opera Northeast, Connecticut Grand Opera, State Repertory Opera of New Jersey and the Caramoor Festival. While still a student at Julliard, Mr. Mooney was chosen to star with Vivica Geneaux in *La Cenerentola* at the Caramoor Festival, directed by Will Crutchfield, which drew rave reviews in The New York Times. He has shared the stage with such notables as Sherrill Milnes, Jerry Hadley, Jerome Hines, Renee Flemming and Marcello Giordani. He made his Carnegie Hall debut in Opera Orchestra of New York's production of *Lucrezia Borgia*. More recent New York engagements included a return to Carnegie Hall in Adriana Lecouvreur, and Polydorus with Sir Charles Mackerras in *L'Enfant du Christ*. Locally, he regularly sings with the Virginia Opera, the Virginia Symphony, the Virginia Arts Festival and the Norfolk Chamber Consort. Active in the National Association of Teachers of Singing, he now serves as Vice President of the Virginia chapter. Local credits have included Samuel in *The Pirates of Penzance* and *Tosca* with the Virginia Opera and *The Messiah*, Puccini's *Messa di Gloria* and Dvorak's *Te Deum* with the Virginia Symphony. Upcoming performances include *La Fanciulla del West* with the Virginia Opera.

Mr. Mooney serves on faculty with OperaFestival di Roma in Rome, Italy, directing opera scenes and performing in their mainstage productions. He has acted as Professor of Voice on the faculties of Sacred Heart University in Fairfield, CT and Virginia Commonwealth University in Richmond, VA. He is currently on the voice faculty of Christopher Newport University in Newport News, Virginia. As director of Opera CNU, Mr. Mooney has led productions of *Albert Herring*, *The Tender Land*, and most recently, Monteverdi's *The Coronation of Poppea*. Mr. Mooney received his Bachelor's Degree from the University of Texas at Austin and his Master's Degree from The Julliard School.

Pianist and theorist **James Kidd**, Barger Professor Emeritus of Music was the charter member of the Hampden-Sydney College of Virginia department of fine arts in 1981. That year he also co-founded the annual Hampden-Sydney Music Festival which he served as pianist and executive director until 2009. His career has focused on chamber music. While a graduate student at the University of Chicago, he was pianist for the Contemporary Chamber Players under director Ralph Shapey, and pianist in a trio with violist Anne Mischakoff and clarinetist Chester Milosovich. At the University of Delaware, he was pianist of the Delaware Trio and performed frequently with other ensembles in the Philadelphia area. For twenty years, he was pianist of the Buffet Trio with clarinetist Stuart Best and French-system bassoonist Chuck Holdeman. His study of the music of Bartok led to many trips to Hungary, where he also studied the peasant flute, the *furulya*, and the magyar bagpipe. A resident of Farmville, Virginia, his non-musical passions include reading, English bulldogs, and antique typewriters.

### **Trio pianoforte e due fiati (*world premiere*, 20:00)**

**Chuck Holdeman**

The *Trio pianoforte e due fiati* for sax, bassoon, and piano was begun after an intense experience with the music of another composer, Raoul Pleskow, who calls himself a grandson of the second Viennese school- he had worked for many years with Stefan Wolpe, who had worked with Schoenberg. I served as recording engineer and editor for Marshall Taylor's recording of Raoul's saxophone music, a project of several months duration. Raoul's music is atonal though not serial, and while my music remains essentially tonal, this new trio seeks a level of intense expression via heightened use of dissonance. In four movements, the headlong outer two are marked "passionate," the slow movement a rather brooding "internal," while the scherzo movement has a sardonic bent, though with a light touch in the trio- a sort of Viennese waltzing *gemütlichkeit*. Marshall Taylor is one of my oldest friends and so during the writing of the trio, it was a pleasure to imagine his uniquely lyrical approach to the saxophone. I cannot also help but remember with admiration two friends who departed life too early, clarinetist Stu Best who was a member of the Buffet Trio for 20 years along with James Kidd and me, and pianist Sam Hsu who recorded the music of Raoul Pleskow with Marshall Taylor.

**Marshall Taylor** plays in recital, chamber music, ballet, orchestral, new music and modern dance settings. He has played in Eastern and Western Europe and Japan as well as the United States, and has recorded as both saxophonist and conductor for Albany Records, Arizona University Recordings, CRI, Experimental Intermedia Foundation, Hat Art, Innova, Koch International Classics, Mode, Naxos, Opus One and Zoar. He studied at Wheaton College, Northwestern University and the Paris Conservatoire, the latter under a Fulbright grant, and his teachers and coaches include Marcel Mule, Frederick Hemke, Henry Schuman, Marcel Moyse and Ifor Jones. He has played with Network for New Music, Orchestra 2001 and other Philadelphia groups and in New York with the League/ISCM players, Parnassus and the Group for Contemporary Music. He has worked closely with such composers as Milton Babbitt, Luciano Berio, Lukas Foss, David Glaser, Matthew Greenbaum, Karel Husa, William Kraft, Jan Krzywicki, Gerald Levinson, Ursula Mamlok, Pauline Oliveros, Raoul Pleskow, James Primosch, Shulamit Ran, Terry Riley and Maurice Wright, playing and recording their compositions, some of which were written for him. He teaches saxophone at Temple University's Esther Boyer College of Music and Dance and Cairn University. With Dr. Marion Kant and Dr. Samuel Hsu (later with Epraim Schäfli), he has presented concerts of "Entartete Musik" ("Degenerate Music")—the music of composers banned, displaced or murdered by the Nazi regime.

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