



**KRANNERT CENTER DEBUT ARTIST:
WILSON POFFENBERGER, SAXOPHONE
CASEY GENE DIERLAM, PIANO**

Sunday, April 14, 2019, at 3pm
Foellinger Great Hall

PROGRAM

KRANNERT CENTER DEBUT ARTIST:
WILSON POFFENBERGER, SAXOPHONE
Casey Gene Dierlam, piano

Maurice Ravel
(1875-1937)
(arr. by Wilson Poffenberger)

Ma Mère L'Oye ("Mother Goose")
Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, Impératrice des Pagodes
Les entretiens de la Belle et de la Bête
Le jardin féérique

Florent Schmitt
(1870-1958)

Légende, Op. 66

Gabriel Fauré
(1845-1924)
(arr. by Wilson Poffenberger)

Après un rêve, Op. 7, No. 1

20-minute intermission

Johann Sebastian Bach
(1685-1750)
(arr. by Wilson Poffenberger)

Partita No. 2 in D Minor for Solo Violin, BWV 1004
Allemande

Edison Denisov
(1929-1996)

Sonate
Allegro
Lento
Allegro moderato

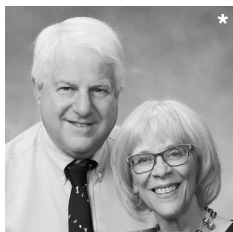
Fernande Decruck
(1896-1954)

Sonate en Ut#
Trés modéré, espressif
Noël
Fileuse
Nocturne et Final

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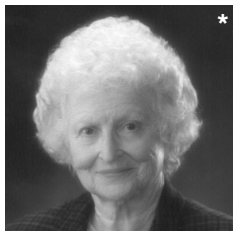
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PROGRAM NOTES

The art of transcription is celebrated by Wilson Poffenberger's demanding work for this program. He had to thoroughly understand the works on which his transcriptions are based and then add his own individual creativity. It is also interesting to note the different periods of music covered in the program: the Baroque with Bach; the bridge between Late Romanticism and Modernism as expressed by both Ravel and Fauré; and the Modernism of Denisov and Decruck.

MAURICE RAVEL

Born March 7, 1875, in Ciboure, France
Died December 28, 1937, in Paris, France
Ma Mère L'Oye ("Mother Goose")

The so-called Mother Goose tales depicted in this work are those of 17th-century French writers Charles Perrault, Mme. D'Aulnoy, and Mme. Leprince de Beamont. The stories served Ravel's interest in idealized childhood, his love of the exotic, and his inexhaustible pursuit of striking musical imagery. These pieces are jewels of the repertoire, both in their original version for four-hand piano composed between 1908 and 1910 and in their various transcriptions, including Wilson Poffenberger's arrangements that we hear on this program. Ravel himself thought enough of *Ma Mère l'Oye* to orchestrate it and expand it into a ballet score.

The first of the five pieces, "Pavane de la Belle au bois dormant," is a stately dance depicting Perrault's famous "Sleeping Beauty." Beneath the quiet, brief processional is a startling use of counterpoint. Deceptively simple, the piece makes full use of every note.

"Petit Poucet" ("Tom Thumb") crawls forward in changing meters telling the tale of the little boy and his siblings who drop bread crumbs to mark their path, forgetting the appetite of birds. The perpetual forward motion of the piece is interrupted by bird calls, one distinctly a cuckoo.

"Laideronnette, Impératrice des Pagodes" depicts the Empress in her bath attended by the little *pagodes* and *pagodines* who sing and play their instruments. Here, Ravel imitates the sound of gamelans in pentatonic scales. Bell sounds ring softly in this exotic little piece, extraordinary in its musical coloration.

The work climaxes in "Les entretiens de la Belle et de la Bête," a waltzing conversation between Beauty and Beast, which culminates, of course, in the Beast being turned into a Prince with a sweeping glissando by the primo. All ends reverently.

"Le jardin féérique" leads us in a slow saraband through a magical garden to a shimmering, happily-ever-after ending.

FLORENT SCHMITT

Born September 28, 1870, in Meurthe-et-Moselle, France

Died August 17, 1958, in Neuilly-sur-Seine, France
Légende, Op. 66

French-born Florent Schmitt studied at the Paris Conservatoire with such notables as Gabriel Fauré and Jules Massenet. He was later associated with Frederick Delius for whom he provided vocal scores for four of Delius' operas. He also was a member of the group of Parisian musicians, writers, and artists known as Les Apaches, which included such composers as Ravel, Stravinsky, and de Falla. Although his numerous works were performed frequently in the early part of the 20th century, he fell out of favor, probably due to his pro-Nazi sympathies during the 1930s. Nevertheless, there has been a revival of his works including *Légende*, composed in 1918 for saxophone, for viola, and for violin, accompanied by orchestra or piano, and commissioned by American saxophonist Elise Hall.

GABRIEL FAURÉ

Born May 12, 1845, in Pamiers, France
Died November 4, 1924, in Paris, France
Après un rêve, Op. 7, No. 1

Après un rêve is the first of three songs composed by Gabriel Fauré between 1870 and 1877 and published in 1878 as his Op. 7. The songs were set to anonymous Italian poetry translated by Romaine Bussine, a French poet, baritone, and voice teacher. Among the three, *Après un rêve* remains the best-known. Poffenberger's adaptation of *Après un rêve* for saxophone and piano somehow manages to incorporate the romantic and nostalgic sense of dreams into a saxophone sound that expresses a longing for the impossible and the disillusionment of finding that a dream is just a dream.

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany
Partita No. 2 in D Minor for Solo Violin, BWV 1004

The D Minor Partita holds a unique place both in Bach's output and in the whole repertoire for solo violin. No other piece reaches the heights and depths of musical and emotional complexity and virtuosic demand. The reason for this could be assigned solely to the last movement "Chaconne," but the opening "Allemande" bears a certain solemnity and power that serves as a fine prelude to the piece and is bravely treated for saxophone here by Wilson Poffenberger.

Unlike the solo violin sonatas that were restricted to four movements, the partitas take on the dance forms of the conventional Baroque suite. As Bach employed them, however, they are far from conventional, and it is their exploratory and free-form nature that so mark them as indicated in the "Allemande," a popular dance form in the Renaissance and Baroque eras. The partitas also bring virtuosic demands that greatly advanced violin technique in their day and remain unmatched today.

EDISON DENISOV

Born April 6, 1929, in Tomsk, Russia
Died November 24, 1996, in Paris, France
Sonate

Because he was born into a family of scientists, Denisov was named after Thomas Edison and studied mathematics before he turned to composing, supported by Dmitri Shostakovich with whom he studied composition. Like Shostakovich and other Russian composers of his time, however, he fell into disfavor with the Stalinist Soviet Union for the contemporary Western influences in his music. Nevertheless,

Denisov continued his analysis of such composers as Mahler, Debussy, Boulez, and Stockhausen. He was blacklisted in 1979 by the Union of Soviet Composers, but later became an important figure in the Association for Contemporary Music established in Moscow in 1990. He then moved to Paris where he died in 1996 after a long illness. Denisov's important works include a flute concerto, a violin concerto for Gidon Kremer, oboe works for Heinz Hollinger, several operas, a ballet score, and the *Sonate* for alto saxophone and piano performed on this program.

We hear a distinctly modern voice in Denisov's *Sonate* and can understand why it may have offended the political regime of the time, due not only to its modernism, but also to its American qualities so obvious in its bow to jazz in the third movement. Beyond that, the work is also full of musical surprises—everything from the playfulness heard in the first movement and the haunting emotional quality of the second movement to the strong virtuosic challenges of the "Allegro moderato."

The *Sonate* was dedicated to French saxophonist Jean-Marie Londeix who won an international saxophone competition when he was only 15, and whose student won the prize for saxophone at the International Competition for Musical Performers in Geneva, Switzerland, in 1970, the year Denisov wrote his *Sonate*.

FERNANDE DECRUCK

Born December 25, 1896, in Gaillac, France

Died August 6, 1954

Sonate en Ut#

French composer Fernande Decruck studied at the Paris Conservatoire where she won many prizes. She moved to the United States in 1928 where her husband was a clarinetist, saxophonist, and double-bassist for the New York Philharmonic. She returned to Paris in 1933 to join her husband who started a music publishing company there, which published many of her works for saxophone. Sadly, her output was neglected after her death in 1954, but fortunately has recently been brought back to light. Among her more than 40 works for saxophone, the *Sonata* in C-sharp of 1943 is her most famous.

If we heard a thoroughly modern voice in Edison Denisov's *Sonata*, we look back to earlier times in Decruck's *Sonata*. Her romantic sense is evident in the solo piano introduction to the piece. The saxophone, too, returns to a certain traditional lyricism and expressiveness we might associate with Romanticism as the work progresses through its four beautiful movements. Even thoughts of Schubert might come to mind in such movements as "Fileuse" (spinning song). Nevertheless, Fernande Decruck maintains her own original voice throughout this lovely and challenging work for saxophone and piano, which was composed during the troubled times of World War II which it certainly reflects.

Along with other pieces she composed, Decruck's *Sonata* in C-Sharp was premiered in Paris between 1943 and 1947.

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PROFILES

WILSON POFFENBERGER (saxophone) is quickly establishing himself as a soloist, educator, and chamber musician. Currently, Poffenberger is pursuing a Doctor of Musical Arts in saxophone performance and literature at the University of Illinois at Urbana-Champaign where he is the split jazz and classical teaching assistant for artist-teacher Debra Richtmeyer. As a soloist, Poffenberger has performed with the Illinois Modern Ensemble, Dana Symphony Orchestra (Youngstown State University), YSU Percussion Ensemble, and Hagerstown Municipal Band (Hagerstown, Maryland). He has presented recitals at the XVIII World Saxophone Congress in Zagreb, Croatia (2018); EMS60 Conference (2018); Splice New Music Festival (2017); International Navy Band Saxophone Symposium (2011-2019); North American Saxophone Alliance Biannual Conference (2014, 2018); Duquesne University Saxophone Day (2014); and the Fondation des Etats-Unis (Paris). Recent accomplishments include First Prize at the 2019 Krannert Debut Artist Competition; Grand Prize at the 2017 Enkor International Woodwind and Brass Competition; winner of the 2016-2017

Harriet Hale Woolley Award; First Prize at the 2014 Dana Young Artist competition; semi-finalist in the 2014 International Saxophone Symposium and Competition; and semi-finalist in the 2018 and 2014 North American Saxophone Alliance Collegiate Solo Competition. A strong advocate of new music, Poffenberger has premiered works by Étienne Rolin, Guillermo Lago, Gregory Wanamaker, Robert Lemay, Alexis Bacon, Vahid Jahandari, Andrew Koss, Alex Miller, and Aaron Lockhart. Poffenberger received his Master of Music degree from Youngstown State University and his Bachelor of Music Education degree from Indiana University of Pennsylvania, with additional study at CRR Boulogne-Billancourt in Paris, France. He has performed in masterclasses with Otis Murphy, Chien-Kwan Lin, Michael Ibrahim, Timothy McAllister, Vincent David, Claude Delangle, Arno Bornkamp, Masataka Hirano, and Christian Wirth. His primary teachers include Debra Richtmeyer, Jean-Michel Goury, James Umble, and Keith Young. Poffenberger performs exclusively on Selmer Paris saxophones and mouthpieces.

CASEY GENE DIERLAM (piano) is an avid performer of contemporary music and is devoted to working with and promoting the music of innovative new composers, both through solo performances and collaborative endeavors. She was a recipient of the Urbana Public Arts Grant; won first prize at the Rose Petroff College Piano Competition held in San Antonio, Texas; and won the 21st Century Piano Commission Competition at the University of Illinois. In 2011, Dierlam recorded William Andrew Burnson's piano and tape piece "What I'm about to tell you" for the promotional CD *Measures of Change*, produced by the Experimental Music Studios at the University of Illinois. She has been a finalist at the St. Louis Artist Presentation Society Competition and an alternate for the New Orleans International Piano Competition, and she received honorable mention in the Bradshaw and Buono International Piano Competition. Along with solo performances, Dierlam is also active as a collaborative pianist. In 2010-2011, she was a visiting assistant professor at the University of Notre Dame, functioning as a collaborative pianist and piano instructor for the Department of Music.

She regularly performs for student and guest artist recitals throughout the Midwest and is the collaborative piano coordinator for the North American Saxophone Alliance conference. She has also coordinated and performed at NASA and Music Teachers National Association (MTNA) competitions for the past decade. In summer 2018, Dierlam performed at the World Saxophone Congress in Zagreb, Croatia, and the Hong Kong Saxophone Symposium. She has collaborated with many internationally renowned saxophonists, including Claude Delangle, Branford Marsalis, Debra Richtmeyer, Kenneth Tse, Arno Bornkamp, Gerard McChrystal, and Julie Nolan. Dierlam received a Bachelor of Music from Indiana State University, studying with William Hughes, and a Master of Music in piano from the University of Illinois. She is a piano instructor and accompanist at Knox College in Galesburg, Illinois, while simultaneously working on her Doctor of Musical Arts at the University of Illinois under the guidance of Timothy Ehlen. She has also coached with Krassimira Jordan and Paul Barnes at the Bosendorfer Piano Academy in Vienna, Austria, and has supplemented her studies by working with pianist and pedagogue Zitta Zohar in New York City.

KRANNERT CENTER DEBUT ARTIST

The School of Music at the University of Illinois and Krannert Center choose a student through audition as the winner of the Krannert Center Debut Artist competition each season. This student earns a recital as well as a full professional contract. All Krannert Center Debut Artists, since the very first in 1984, have remained active performers and educators, and for many the award has carried national impact.

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| 1984 Eugene Novotney, percussion, assisted by Kevin Kingston, Junko Kobayashi, and Larry Roberts | 1993 Layna Chianakas, mezzo-soprano, with Gregory Mason, piano | 2007 Thomas Kronholz, piano |
| 1985 Yelena Kurdina, accompanist, with Janet Jaudes, soprano | 1994 Horia Mihail, piano | 2008 Yu-Chi Tai, piano |
| 1986 David Carter, cello, with Mark Sudeith, piano | 1995 Irina Muresanu, violin, with Joseph Bognar, piano | 2009 Melissa Davis, mezzo-soprano, with Sun-Hee Kim, piano; honorable mention: Phil Doyle, tenor saxophone, and Henning Schröder, alto saxophone |
| 1987 Ollie Watts Davis, soprano, with Kathryn Southworth, piano | 1996 Diana Popescu, piano | 2010 Chen-Yu Huang, harp |
| 1988 Ann Morrow, soprano, with Kristin Okerlund, piano | 1997 Catalin Rotaru, double bass, with Diana Popescu, piano | 2011 Patrycja Likos, cello, and Chu-Chun Yen, piano, with Yu-Chi Tai, piano accompanist |
| 1989 Michael Mizma, percussion | 1998 Harold Gray Meers, tenor, with Dewitt Tipton, piano | 2012 Wuna Meng, piano |
| 1990 Zheng Zhou, baritone, with Michael Gribbin, piano | 1999 Samir Golescu, piano | 2013 Moye Chen, piano |
| 1991 Gregory Mason, accompanist, with Mark Hamman, tenor; Janet Robb, soprano; Mary Ann Kyle, soprano; and Julianne Cross, soprano | 2000 Owen Rockwell, percussion, with Britton Plourde, alto flute | 2014 Alexandra Nowakowski, soprano, and Samuel Gingher, piano, with Jianan Yu, piano accompanist |
| 1992 Margaret Donaghue, clarinet, with Victoria Demaree, piano | 2001 Kyung-A Yang, piano | 2015 Shin-Young Park, piano |
| | 2002 Alda Dizdari, violin, with Magi Dizdari, piano | 2016 Jae Eun Jenny Shin, flute, with leng-leng Lam, piano accompanist |
| | 2003 Lori Williams, soprano, with Jeffrey Peterson, piano | 2017 Yunji Shim, soprano, with Hana Lim, piano accompanist |
| | 2004 Wae-Jane Chen, piano | 2018 Lishan Xue, piano |
| | 2005 Ann Kai-An Wu, piano | |
| | 2006 Bomi Lim, piano, and Rochelle Sennet, piano; honorable mention: Jane Boxall, marimba | |