

NIGHT SET

MATTHEW YOUNGLOVE

1	What Dreams May Come for soprano saxophone and piano	(2020) Caleb Burhans	10:48
2	Shadows and Dawning for soprano saxophone and piano	(1982) Marilyn Shrupe	9:36
	Night Set for soprano saxophone and piano	(2017) Gregory Wanamaker	
3	I. Night Sparks		2:28
4	II. Night Song		5:00
5	III. Night Ride		4:03
6	The joy of the quiet in the transcendence of time for alto saxophone and piano	(2018) Michael Rene Torres	8:00
	Monster Studies Suite for alto saxophone and piano	(2012) Girard Kratz	
7	I. Scavenger's Daughter		1:45
8	II. The Wake of Juda's Cradle		1:57
9	III. Heretic's Fork		1:29
10	IV. Scold's Bridle		1:52
11	V. Breaking Wheel		1:37
12	VI. The Virgin of Nuremberg		2:16
13	Fantasm for two solo alto saxophones and alto saxophone ensemble	(2005) Marilyn Shrupe	7:15



MATTHEW YOUNGLOVE SAXOPHONE

NIGHT SET

LIZ AMES PIANO JEFFREY HEISLER SAXOPHONE

WORKS BY
CALEB BURHANS
MARILYN SHRUPE
GREGORY WANAMAKER
MICHAEL RENE TORRES
& GIRARD KRATZ

Night Set is a collection of works united by the common theme of the 'night.' The album gets its name from its namesake composition by Gregory Wanamaker, which was the thematic impetus for this recording project. The time of 'night' has fascinated and inspired humanity for as long as we have recorded history, from the fear of the dark to myths and beliefs in increased spiritual presence in the darkest hours of the evening. Night brings a time of darkness, the absence of light, which triggers the human imagination creating complex and powerful emotions. This album contains six works that explore various aspects of nighttime: dreams, shadows, darkness, dawn, quiet, monsters, and spirits.

WHAT DREAMS MAY COME

(2020) for soprano saxophone and piano - Caleb Burhans

My love for the soprano saxophone first began in the back of a second violin section 24 years ago, playing the Ibert Concertino da camera with Bradford Marsalis. In college I discovered great works by Graham Fitkin and Michael Nyman, which is how I arrived at the instrumentation for this project.

Throughout the piece the piano functions as the dream/nightmare and the saxophone as protagonist, much like in the second movement of Berg's violin concerto, which I found myself revisiting while stuck in quarantine along with concerti by Brahms and Shostakovich. As you'll hear, elements from these works have found their way into the piece, along with other disparate musical sources including Pink Floyd and Nusrat Fateh Ali Khan. The carillon from the nearby church also found its way into the final section of the piece.

The title comes from the 1978 novel "What Dreams May Come" by Richard Matheson, which was made into a film in the 90's however, writing this piece has been more about dealing with my own recent dreams/nightmares; after being diagnosed with PTSD following a traumatic event. Between that, the news and nonstop sirens for over two months, my dreams have once again become quite troubling and this piece became a sort of place to work through/illustrate some of the dreams. - Caleb Burhans

SHADOWS AND DAWNING

(1982) for soprano saxophone and piano - Marilyn Shlude

Shadows and Dawning was commissioned and premiered by Theresa Witmer and the composer at the 7th World Saxophone Congress in Nürnberg, Germany (1982). The one-movement work was inspired by nature's fascinating miracle—the passage of darkness to light, or more simply put, "dawn." Motivic ideas are presented in a germinal way and are subtly transformed so that a mood of expectancy, hesitancy and mystery finds eventual quasi-resolution in a more relaxed transparent texture. As is typical of Shlude's music, the work exploits the full range of the saxophone and explores unique color possibilities through microtonality, multiphonics, subtone, flutertongue, timbre trills and vocal sounds. The piano is not only utilized for its inherent technical prowess, but also for its extended timbral language—pizzicato, muting, harmonics and glissandi. - Marilyn Shlude

(Notes by the composer as found on Orion Master Recordings, Inc., ORS 85487. Used with permission.)

NIGHT SET

(2017) for soprano saxophone and piano - Gregory Wanamaker

Night Set is a work for soprano saxophone and piano in three movements representing nocturnal images, sounds, and situations:

- I. "Night Sparks" presents a sonic impression of the gradual and sometimes unpredictably sudden appearance of light against a dark environment through a combination of pointillistic and contrapuntal textures.
- II. "Night Song" is a very slow and placid lullaby, perhaps alternating a sustained and spacious melody with soft interjections in the piano.
- III. "Night Ride" in virtually perpetual motion, is the impression of a fast, round-trip ride out of a congested city-scape into an open, empty space, allowing the driver to press pedal to the metal for longer durations, only to return home. The impression of light against darkness returns in this movement through the use of quickly alternating registers in the saxophone against a rhythmically constant piano texture.

Despite their contrasting textural and impressionistic natures, the three movements are unified motivically, harmonically and structurally. - Gregory Wanamaker

THE JOY OF THE QUIET IN THE TRANSCENDENCE OF TIME

(2018) for alto saxophone and piano - Michael Rene Torres

The joy of the quiet in the transcendence of time for alto saxophone and piano is dedicated to my teacher, Dr. Frederick L. Hemke. The title refers to a line from an introspective poem written by Hemke (titled "An Apology") which he shared with his audience at his performance during the 2012 Biennial Conference of the North American Saxophone Alliance held at Arizona State University. The poem, written the same year that he retired from 50 years of teaching at Northwestern University, explores his journey as a champion of the concert saxophone as a contemporary force, yet ends with his understanding that, "There's joy in the beauty of even the simplest tunes." He writes, "There exists yet the bliss and beauty of tones...," later referencing his teacher, Marcel Mule's thought that, "Our instrument was created for the singing of lines." My piece is directly inspired by these wise words in Hemke's poem but is also influenced by his profound impact on my personal musicianship and life. - Michael Rene Torres

MONSTER STUDIES

(2012) Suite for alto saxophone and piano - Girard Kratz

Monster Studies is a suite of six short, etude-like movements. Each movement is inspired by an historical method of torture. The goal was to apply the method of torture, and the resultant damage, to the music itself. The title is taken from an ethically questionable stuttering experiment performed on orphan children by Dr. Wendell Johnson at the University of Iowa in 1939. Five of the normal-speaking orphans in the study suffered negative psychological effects that cause permanent speech problems for the remainder of their lives. The findings of the study were never published for fear of backlash due to similar experiments done at the time by the Nazis. The orphan experiment was nicknamed "The Monster Study" by Johnson's peers.

- I. "Scavenger's Daughter." The device was invented during the reign of Henry VIII of England by Sir William Skeffington. Descriptions vary, but the main process is always the same: the victim was forced into a crouch with the device around his body like large, iron dentures. The hinge was gradually tightened, slowly crushing the victim to death.
- II. "The Wake of Juda's Cradle." (AKA: Judas Cradle, The Wake). The origin is unknown. The device was a pyramid-shaped seat, and the victim was placed onto it and slowly impaled. If necessary, weights were tied to the victim's ankles.
- III. "Heretic's Fork." Invented during the Spanish Inquisition, this device consisted of two opposite facing forks, one piercing the flesh near the victim's breastbone, the other directly beneath the chin. It was held in place by a leather collar. Any motion of the head or mouth caused extreme pain, but not death. Its use was simply to inflict pain and sleep deprivation, bringing about any desired confessions. Many examples are engraved with the Latin word *abiuro*, meaning "I recant."
- IV. "Scold's Bridle" (AKA: The Brank). The first recorded use was in Britain during the 16th Century, and it was in use as late as the 19th Century. The device was used primarily on women who were considered scolds: shrews, gossips, quarrelsome. It consisted of an iron cage-like frame that fit around the head. The bridle-bit was 2" long and pressed firmly on the tongue. Sometimes it was studded with spikes, which made speaking virtually impossible.
- V. "Breaking Wheel." (AKA: Catherine Wheel). The earliest recorded use was in Greece during the Middle Ages, and it was still in use during the 19th Century. The device was essentially a large wagon wheel. The victim's bones would be broken with limbs laced between the spikes of the wheel. The wheel would then be placed at the top of a large pole. Shock, dehydration and carrion eaters would cause a slow, agonizing death. This punishment was reserved for the most foul of offenses.
- VI. "The Virgin of Nuremberg." (AKA: The Iron Maiden) No account of this device exists before 1793, and many historians believe this first description was actually a hoax, with subsequent models being created from that description. The device was a 7' tall, hinged iron sarcophagus with the face of a woman, assumed to represent The Virgin Mary. The doors were lined with spikes, and as it closed, the spikes would penetrate the victim, while the thick iron walls would muffle the screams. As there are no accounts of it being used, it is also assumed by some that they were created purely for commercial display. The earliest known model, dated from 1802, was on display in Nuremberg; it was destroyed by Allied bombing during WWII. – Girard Katz

FANTASMI

(2005) for two solo alto saxophones and alto saxophone ensemble – Marilyn Shrupe
 Fantasmì (2005) for 2 Two Solo Alto Saxophones and Alto Saxophone Ensemble was premiered at Associazione Musicale Culturale Domenico Sarro, Palazzo Discanno, Trani, Italy on May 30, 2005 by saxophonists John Sampen and Jessica Simms, alto soloists, and Jeffrey Heisler, Nathan Mandel and Ryan Muncy, saxophone ensemble. It was written to celebrate the passage of family and friends (now among the ghosts). The chants *Libera me* and *Subvenite* from *Missa pro defunctis* serve as source material. – Marilyn Shrupe (Notes by the composer. Used with permission.)

All sounds from this recording were performed by Matthew Younglove and Jeffrey Heisler

MATTHEW YOUNGLOVE BIOGRAPHY

Award-winning concert saxophonist and pedagogue Matthew Younglove has performed concerts and recitals across the United States, France, Croatia, and the UK. He currently serves on the faculty of Tennessee Technological University as Assistant Professor of Saxophone. Additionally, he has served on the faculties of Wayne State University and Edinboro University of Pennsylvania. Previous posts include the Chamber Music Competitions Coordinator for the Michigan Chapter (MMTA) of MTNA and founding director of the Carolina Saxophone Camp (now the Assembly Quartet Saxophone Workshop).

Younglove is a Presser Scholar and graduated Summa Cum Laude from the University of South Carolina where he earned his Bachelor of Music degree in Saxophone Performance studying with the Charles J. Mungo Award-winning Distinguished Professor Clifford Leaman. He holds a Doctor of Musical Arts degree specializing in contemporary music from Bowling Green State University where he was the saxophone teaching assistant for Distinguished Research/Artist Professor John Sampen, and a Masters of Music degree in saxophone performance from Northwestern University, where he studied with Frederick Hemke, the Louis and Elsie Snyder Eckstein Professor of Saxophone. He studied jazz improvisation with Bert Ligon and Kevin Jones.



NIGHT SET

MATTHEW YOUNGLOVE

As an expert interpreter of contemporary music, Younglove has commissioned and/or premiered works by many composers, including Jon Anderson, Matthew Browne, Ian Dicke, Franco Donatoni, Grace Baugher Dunlap, George Fetner, Simon Fink, Ruby Fulton, Claudio Gabriele, Anthony Green, Kurt Isaacson, Girard Kratz, David Maslanka, Marc Mellits, Gabriela Ortiz, John Fitz Rogers, Elise Roy, Chris Rutkowski, Bill Ryan, Baljinder Sekhon, Carlos Simon, Marilyn Shrude, Benjamin Taylor, Gregory Wanamaker, Amy Williams, and Eric Wubbels.

He has performed with ensembles such as the Detroit Chamber Winds and Strings, Flint Symphony Orchestra, Charleston (SC) Symphony Orchestra, South Carolina Philharmonic Orchestra, and the Dearborn Symphony Orchestra. As a soloist he has performed with the Bowling Green State University Wind Symphony, Wayne State University Wind Symphony, Minot Symphony Orchestra, Florence (SC) Symphony Orchestra, Motor City Symphony Orchestra, International Symphony Orchestra, Wayne State University Symphony Orchestra, the Oakland Symphony Orchestra, University of Mississippi Symphony Orchestra, Wayne State University Concert Band, and the Warren (MI) Concert Band.

Dr. Younglove has been invited as guest artist and clinician at several colleges and universities across the country such as the University of Michigan, Minot State University, University of North Carolina Greensboro, University of Tennessee, Lawrence University, University of Wisconsin-Whitewater, Oakland University, Howard Payne University, Tarleton State University, South Carolina Governor's School for the Arts and Humanities, Western Carolina University, Bowling Green State University, and the University of Mississippi. As a member of the award-winning Assembly Quartet he frequently tours the US and abroad performing concerts and engaging in educational outreach performances. Matthew Younglove is a Conn-Selmer Artist Clinician, playing Selmer (Paris) saxophones exclusively and a Vandoren Artist-Clinician. He can be heard on the AMP Recordings label

LIZ AMES BIOGRAPHY

Liz Ames is a celebrated pianist who is passionate about performing and working with instrumentalists, vocalists and composers. She has concertized worldwide, including in Belgium, the United Kingdom, Canada, Spain, Peru and France. Ames has served as piano coordinator and staff pianist for the North American Saxophone Alliance Biennial Conference and the United States Navy Band International Saxophone Symposium. Her publications and projects include piano reductions of large-scale works, including Henry Brant's **Concerto for Saxophone and Orchestra**, Peter Schickele's **Concerto for Simply Grand Piano**, and concertos and oratorios by Steven Bryant, Joel Puckett, Donald Grantham, David Biedenbender, and John Mackey. Ames completed her doctorate in collaborative piano at Arizona State University and is currently living in



Ann Arbor, Michigan, performing with musicians throughout the Midwest and serving on the collaborative piano staff at the University of Michigan School of Music, Theatre and Dance. She has recorded for Neuma Records, XAS Records, and Naxos Records, among others.

JEFFREY HEISLER BIOGRAPHY

Award-winning saxophonist, pedagogue, and soprano chair of the acclaimed Assembly Quartet, Jeffrey Heisler serves on the faculty of Oakland University as Associate Professor of Saxophone. Dr. Heisler holds degrees in Saxophone Performance and Music Education from Bowling Green State University (DMA, MM) and Central Michigan University (BME). Prior to his appointment at Oakland University, Heisler served on the faculties of Kent State University and Wayne State University.

Among Heisler's significant accomplishments are a Fischhoff National Chamber Music Competition Gold Medal, prizewinner in the Music Teachers National Association (MTNA) Chamber Music and Young Artist Competitions, and honors as "Outstanding Classical Soloist" in Downbeat Magazine. Heisler has concertized throughout North America, Asia, and Europe performing with the Detroit Symphony Orchestra, Michigan Opera Theatre, Jimmy Dorsey Orchestra, Benny Goodman Orchestra, John Philip Sousa Band, Toledo Symphony Orchestra, and Stuttgart Ballet Orchestra. In demand as a guest soloist and recitalist, he has appeared at the BGSU New Music Festival, Michigan Music Conference, CBDNA Conferences, North American Saxophone Alliance (NASA) Conferences, World Saxophone Congresses and many more.

Heisler's acclaimed solo albums *Gradient* and *Vent* along with the Assembly Quartet's *in search of stillness* are released on the AMP Recordings label. Additionally, Heisler can also be heard on Centaur Records, White Pine Music, and Navona Records. Heisler's research interests include arranging existing works from prominent composers for the saxophone. His adaptations for the saxophone are published by the Theodore Presser Co., Schirmer Music Co., SMP Press, and Edizioni Berben.

Heisler is a Selmer Paris and Légère Reeds Performing Artist-Clinician.

