

# ASSEMBLY QUARTET

# (RE)MIX

Jeffrey Heisler – soprano saxophone  
Ian Jeffress – alto saxophone  
Matthew Younglove – tenor saxophone  
Adam Estes – baritone saxophone

Featuring:  
I-Chen Yeh, piano  
Colin Hill, drum set



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## Jerusalem (Re)Mix

Quintet for Saxophone Quartet and Piano

Avner Dorman | ed. J. Heisler

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Quintet for Saxophone Quartet and Piano

Alfred Schnittke | ed. J. Heisler

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Bill Ryan | ed. J. Heisler

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# ASSEMBLY QUARTET

HEISLER | JEFFRESS | YOUNGLOVE | ESTES

# (RE)MIX

## DORMAN \* SCHNITTKE \* RYAN

FEATURING:

I-CHEN YEH PIANO  
COLIN HILL DRUM SET



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soprano  
saxophone

**Ian Jeffress**  
alto  
saxophone

**Matthew Younglove**  
tenor  
saxophone

**Adam Estes**  
baritone  
saxophone



Featuring: **I-Chen Yeh**, piano **Colin Hill**, drum set

This recording was funded in part by faculty research grants from the University of Mississippi, Oakland University, and Tennessee Tech University.



## Jerusalem (Re)Mix – Quintet for Saxophone Quartet and Piano (Avner Dorman)

**Jerusalem (Re)Mix** takes its title from a popular Israeli dish made of an eclectic assortment of fried meats. The dish, much like the city of its origin, is a melting pot of flavors and characters – each preserving some of its unique characteristics while contributing to the whole.

When I was first approached to write for the 10th anniversary of the Jerusalem International Chamber Music Festival, I knew I wanted to write a piece that would reflect the spirit and diversity of the festival and of the city of Jerusalem.

With this in mind I set out to write this piece as a collage of short scenes, each portraying one or more aspects of the city:

**I. Jerusalem Mix** – portraying the busyness of the modern city. Musically, this movement is based on Armenian and Turkish folk dance-styles in which the length of the beats constantly varies. In the middle part of this movement a prayer-like melody is introduced in the Soprano Saxophone emulating sounds of Middle-Eastern origins such as the Zurna or the Duduk.

**II. The Wailing Wall** – emulates the sound of a praying crowd. This movement is based on the characteristic sigh of the Jewish prayer and pays homage to the opening movement of Mordecai Seter's oratorio "Tikun Hatzot."

**III. Wedding March** – a humorous movement that is first inspired by Hassidic Music but gradually incorporates wedding music from Middle-Eastern Jewish traditions. As the wedding party reaches higher levels of ecstasy (and the guests are increasingly drunk) these different styles collide and collapse into one another!

**IV. Blast.**

**V. Adhan (the Islamic call to prayer)** – by hitting the strings of the piano with drumsticks the pianist emulates the sound of a Kanun and the prayers of the opening movement and of the "wailing wall" movement become the call to prayer of the Muezzin.

**VI. Jerusalem (Re)Mix.**

All the movements are based on two simple melodic cells – one chromatic and the other made of a whole step. For me, the fact that these simple motives can lend themselves to the music traditions of Christianity (Armenian dance), Islam, and Judaism, express that on a deep cultural, musical, and humane level, our cultures are closer than we realize.

Originally for woodwind and piano quintet, this version or "Re-Mix" was arranged for saxophone quartet and piano by saxophonist Jeffrey Heisler.

Avner Dorman

## Quintet - for Saxophone Quartet and Piano (Alfred Schnittke)

In a 1980 interview, Alfred Schnittke described the origins of his Quintet: 'My intention of writing a simple but earnest piece of music in my mother's memory presented me with an almost insoluble problem. The first movement of a piano quintet was completed almost without effort. It was not until 1976, after I had found a second movement, a B-A-C-H waltz, that I started making progress. The third and fourth movements are based on real experiences of grief that I prefer not to comment. . . The fifth movement is a mirror passacaglia whose theme is repeated fourteen times, while all other tonal events are only the fading shadows of a tragic sensation that has already fled.'

The death of his mother, Mariya Schnittke (née Vogel), in 1972 left Schnittke bereft. Many of his sketches from this period, between completing the first movement of the Quintet in 1972 and the resumption of work in 1976 described above, eventually made their way into his 1975 Requiem, while others were discarded. Schnittke's first symphony, widely regarded alongside the Quintet as heralding a significant evolution of his compositional style, also emerged during this period.

The Quintet largely dispenses with the polystylistic borrowing and serial techniques that were hallmarks of Schnittke's work to this point, relying instead on juxtapositions of spare chromatic and tonal harmonies against microtonality and dense canonic textures. There remains, however, a wide stylistic gamut within which the attacca movements of the Quintet interact and transform: from the bleak, ametric theme statements of the first, through the bitter and surreal waltz of the second, the agonized outbursts of the third and fourth, to the ascendant tonal passacaglia underpinning the fifth.

Originally for string quartet and piano, the Quintet was also orchestrated by the composer at the request of conductor Gennady Rozhdestvensky and premiered in 1979 under the new title In Memoriam. . . . This version of Alfred Schnittke's Quintet was arranged for saxophone quartet and piano by saxophonist Jeffrey Heisler.

*Ian Jeffress*

## Original Blend (Bill Ryan)

Original Blend is a high energy build that embraces groove, unevenness, and surprises. Originally written for violinist Todd Reynolds, bass clarinetist Michael Lowenstern, and drum set, I have since expanded it to larger ensembles including winds and strings and percussion. This version, arranged by Jeff Heisler, beautifully captures the energy and enthusiasm of the original.

*Bill Ryan*

## Bios:

### Assembly Quartet

Formed in 2003, the Quartet's principal objective is to engage with audiences in public schools and communities, working with students and audiences that often have limited experience with chamber music or with the music of our time. Assembly has completed week-long residencies in North Dakota, South Carolina, Michigan, Mississippi, South Carolina, and North Carolina performing and teaching in area schools and offering evening recitals; additionally, the group has been featured in concerto performances with the Florence Symphony Orchestra, Motor City Symphony Orchestra, LOU Orchestra, OU Symphony Orchestra and Wind Ensemble, and with the Minot Symphony Orchestra.



[www.assemblyquartet.com](http://www.assemblyquartet.com)

In recent years, Assembly has been featured on the Lake City Concert Series, Francis Marion University's Artist Series, Sybil Center's Artist Series, Columbia, SC Museum of Art's French Impressionist Art/Music Collaboration, on South Carolina public radio, and on the Spartanburg Philharmonic Orchestra's Espresso Chamber Music Series. They are regularly featured at meetings of the North American Saxophone Alliance, the American Single Reed Summit, and at meetings of the World Saxophone Congress. Committed to furthering the saxophone quartet repertoire, this ensemble has commissioned and premiered works by Marilyn Shrupe, Kurt Isaacson, Frank Wiley, David Maslanka, Simon Fink, Girard Kratz, Marc Mellits, and Benjamin Taylor. (Re)Mix marks their third album release, and their second with AMP Recordings. The Assembly Quartet is a versatile ensemble, comfortable performing a wide variety of styles from orchestral pops to virtuosic avant-garde.

**Adam Estes** is associate professor of music at the University of Mississippi, where he teaches saxophone and bassoon, coaches woodwind chamber ensembles, and teaches woodwinds methods courses. Prior to joining the faculty in Mississippi, he was assistant professor of woodwinds at Minot State University. Formerly a band director in the public schools in Mason, Texas, Estes has also held posts as visiting professor of saxophone at Furman University and the University of South Carolina, as well as instructorships at Presbyterian College and the South Carolina Governor's School for the Arts and Humanities. He is the founding member of the Assembly Quartet, and maintains an active performance schedule as a soloist, chamber musician, and orchestral musician. His performing career has taken him to venues in Scotland, Ireland, Austria, Switzerland, France, and Belgium. Dr. Estes is a Legere Endorsing Artist, Yamaha Performing Artist, and has recorded on Albany Records, MSR Classics, and AMP Recordings.





Award-winning saxophonist **Jeffrey Heisler** is Associate Professor of Saxophone at Oakland University in Rochester, Michigan and soprano saxophone chair of the Assembly Quartet. Among his significant accomplishments are a Fischhoff National Chamber Music Competition 1st prize gold medal, Downbeat Magazine Classical Soloist Award, prizewinner of the MTNA Chamber Music competition, and appearance on the prestigious Portes Ouvertes aux Nouveaux Talents concert series in Paris. He has given the American premieres of Luciano Berio's *Recit*, Karlheinz Stockhausen's *Entführung* and premiered new versions of works by Ellen Taaffe Zwilich, Morton Subotnick, Steve Reich, Chen Yi, Jennifer Higdon, Marc Mellits, David Gillingham, Avner Dorman, Marilyn Shrupe, and Louis Andriessen. He holds a Doctor of Musical Arts degree specializing in contemporary music from Bowling Green State University, and has studied with John Sampen, John Nichol, and Jean-Yves Fourmeau. Heisler is a Henri Selmer Paris and Légère Reeds performing artist-clinician, and has recorded several albums on AMP Recordings, Centaur, White Pine, and Navona labels.

Saxophonist and educator **Ian Jeffress** has performed as a soloist, chamber musician, and clinician across the United States and in Western Europe. His students have enjoyed success as music educators, administrators, performers, and entrepreneurs throughout the southeastern U.S. and beyond, as well as having earned admission to numerous acclaimed graduate programs and music festivals to further their study of the saxophone. An advocate for new music, he has premiered more than fifty new works for the instrument, in addition to regularly mentoring his students in their collaborations with composers including Ian Dicke, Ruby Fulton, Alan Theisen, and Evan Williams.

In addition to his role as alto saxophonist with the Assembly Quartet, Ian performs regularly with the Asheville Symphony Orchestra, maintains an active studio of young saxophonists in the greater Asheville, NC area, and serves as an associate professor of music at Western Carolina University. He holds degrees in performance from the University of South Carolina and Ithaca College, where his principal teachers included Clifford Leaman and Steven Mauk, as well as a degree in music theory from Furman University. He is a Légère Reeds endorsing artist.



Award-winning concert saxophonist and pedagogue **Matthew Younglove** has performed concerts and recitals across the United States, Canada, France, Croatia, and the UK. He currently serves on the faculty of Tennessee Technological University as Assistant Professor of Saxophone, as tenor saxophonist of the Assembly Quartet, and as Membership Director for the North American Saxophone Alliance (NASA). Additionally, he has served on the faculties of the Wayne State University and Edinboro University of Pennsylvania.

As an expert interpreter of contemporary music, Younglove has commissioned and/or premiered works by over 40 composers. He frequently performs as a concerto soloist with orchestras and wind ensembles as well as solo recitals and chamber music concerts. Matthew Younglove is a Conn-Selmer Artist Clinician, playing Selmer (Paris) saxophones exclusively, and a Vandoren Artist-Clinician, performing on Vandoren Paris reeds, mouthpieces, and ligatures. He can be heard on the AMP label.



A native of Kaohsiung, Taiwan, award-winning pianist **I-Chen Yeh** enjoys an international career as a solo and collaborative performer. Among her significant accomplishments include competition prizes throughout Taiwan, Japan, and the United States. Her passion for new music has led to collaborations with notable composers such as Pulitzer Prize winners Steven Stucky and Ellen Taaffe Zwilich. In addition she has commissioned and premiered works for solo piano and other chamber music by David Rakowski, Marilyn Shrupe, Marc Mellits, Greg Sandow, Baljinder Sekhon, Yu-Hui Chang, Andres Carrizo, Timothy Stulman, David Gillingham, Andrea Reinkemeyer, Anthony Donofrio, and Jeff Weston.

Yeh has appeared at many world renowned music festivals, including the Aspen Music Festival, the Bowdoin Music Festival, Bowling Green State University's New Music and Art Festivals, Eastern Music Festival, the Internationale Wiener Musik Seminar, Threshold Electroacoustic Festival, and the Ball State University New Music Festival. Recent concert appearances include performances at (le) poisson rouge (NYC), Constellation (Chicago), the Interlochen Center for the Arts, the Yamaha Performing Artist Center (Taipei, Taiwan), the Taiwan National Concert Hall, and many Universities and Conservatories throughout the United States.

Yeh holds degrees from the Oberlin Conservatory of Music (BM), the Eastman School of Music (MM), and Bowling Green State University (DMA), where her primary teachers include Laura Melton, Angela Cheng, and Thomas Schumacher. She has also performed in master-classes led by internationally renowned pianists such as Stephen Hough, Nelita True, Robert Levin, John Perry, and James Giles. Yeh is an active member of Music Teachers National Association (MTNA), where she served as coordinator of the Ohio and Michigan junior and senior division piano competitions. Currently, Dr. Yeh serves on the faculty of Oakland University (MI) as Instructor of Applied Piano and Coordinator of Instrumental Collaborative Piano.



**Dr. Colin Hill** is the Associate Professor of Percussion at Tennessee Tech University and currently serves as the Director of the School of Music. As an active performer, Colin has been invited to perform concerts throughout the United States, Europe, and Asia and performs regularly with the BluHill Percussion Duo, Bryan Symphony Orchestra, and the TTU Faculty Jazz Combo. As an educator, he has appeared as a guest artist and clinician at numerous high schools and universities throughout the United States as well as several PAS Days of Percussion and PAS International Conventions. Colin holds degrees from The University of North Texas (B.M.), Jacobs School of Music at Indiana University (M.M.), and The University of Kentucky (D.M.A.) and is a sponsored artist of Innovative Percussion, Grover Pro Percussion, Sabian Cymbals, Evans Drumheads, and Pearl/Adams. Colin has served on the Percussive Arts Society Education Committee and as President of the Tennessee Chapter of the Percussive Arts Society.

