



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, January 14, 2018 • 7:00 P.M.

JEREMY RUTHRAUFF

Faculty Recital

DePaul Recital Hall
804 West Belden Avenue • Chicago

Saturday, January 14, 2018 • 7:00 P.M.
DePaul Recital Hall

BIRDSONGS

JEREMY RUTHRAUFF, SAXOPHONE

Faculty Recital

PROGRAM

This program will be performed without pause, as a single piece with seven movements. Please hold applause until after the last piece.

Karen Tanaka (b. 1961)

Night Bird for solo alto saxophone and soundtrack (1996)

Traditional shakuhachi piece

(Kohachiro Miyata's performance; trans. J. Ruthrauff)

Tsuru no Sugomori (Nesting of Cranes) for solo alto saxophone

Jeremy Ruthrauff (b. 1968)

Birdsong for soprano saxophone and soundtrack (2017)

Joan Tower (b. 1938)

Wings for solo alto saxophone (1981)

Barry Cockcroft (b.1972)

Ku Ku for solo soprano saxophone (1997)

Olivier Messiaen (1908-1992); trans. J. Ruthrauff

Abîme des Oiseaux for solo alto saxophone (1940-1941)

JacobTV (b. 1951)

The Garden of Love for soprano saxophone and soundtrack (2002-2003)

PROGRAM NOTES

I have found that many of the pieces in my repertoire easily organize themselves into various common themes. I've become interested in combining pieces with various media (video, painting, dance etc.) in ways that would allow individual pieces to work together as a single work telling a larger story.

Birdsongs is such a concept. Each of the seven pieces performed today explore avian themes. The pieces are intended to flow seamlessly, one to another with visual images, making a single seven-movement multimedia work.

Jeremy Ruthrauff

Karen Tanaka

Night Bird

Duration: 8 minutes

Night Bird is a love song filled with the tender whispers of lovers.

I have tried to weave colors and scent into the sound of alto saxophone and soundtrack. This piece was commissioned by and is dedicated to saxophonist Claude Delangle.

-Karen Tanaka

Tsuru no Sugamori (Nesting of Cranes)

Duration: 7 minutes

Tsuru no Sugamori is a traditional shakuhachi (Japanese bamboo flute) piece. Performance of this piece involves extended imitation of the calls cranes make while nesting. This version is a transcription I made of a performance by Kohachiro Miyata translated for solo alto saxophone.

“Japanese Red Crowned Crane”

By Mark R. Rachman

*crown of red, skin so white, it matches with the snowy bed.
mate till dead, love so tight, the sky wild like on Pseudeophed.
we met through a gathering, lathering in flattery,
pageantry in tenacity, with no fecundity.*

*your elegance and regality just light up to stance,
intelligence is the tragedy in the beauty of your dance.
when we fly high it just means something quite interesting,
oh wait, I forgot, that word means nothing, not winter nesting.
death is destined, even with our best of good luck,
our spots, taken, by the creatures, so corrupt.
but till the days end, we'll continue to live on,
two birds of brazen, intertwined as just one.*

Jeremy Ruthrauff

Birdsong

Duration: 7 minutes

Birdsong is a composition for soprano saxophone and soundtrack that involves eleven sections or episodes with each section's sound material for the playback derived exclusively from the soprano saxophone and the sounds of eleven birds. The birds are common ones native to the Chicago area where I live. The magpie is a sort of wild card in the piece since it is not native to the Chicago area and traditionally has been a symbol endowed with mystical properties. Recorded sound material is often manipulated electronically in an exaggerated manner, resulting in sounds quite distantly separated from their original context. The piece is a kind of strange dream landscape inhabited by magical birds.

Birdsongs episodes:

Starlings
Goldfinch
Bluejay
Robin
Crow
House Finch
Sparrow
Mourning Dove
Cardinal
Swallows
Magpie

“Counting Crows”
Traditional Rhyme

*One for sadness,
Two for mirth;
Three for marriage,
Four for birth;
Five for laughing,
Six for crying:
Seven for sickness,
Eight for dying;
Nine for silver,
Ten for gold;
Eleven for a secret that will never be told.*

Joan Towers

Wings

Duration: 9 minutes

Wings (1981) was written for Joan Tower's friend and colleague, clarinetist Laura Flax, who premiered the piece at her recital in Merkin Hall (New York City) on December 14, 1981.

She created the saxophone version later for saxophonist John Sampen.

...a large bird—perhaps a falcon—at times flying very high gliding along the thermal currents, barely moving. At other moments, the bird goes into elaborate flight patterns that loop around, diving downwards, gaining tremendous speeds.

-Joan Tower

Barry Cockcroft

Ku Ku

Duration: 6 minutes

Ku Ku by Barry Cockcroft for solo soprano saxophone begins with lyrical melodic lines and grooving loops. The later part of the piece uses various extended techniques such as percussive tonguing and multiphonics to create rhythmic grooves sounding like a chicken!

Barry Cockcroft's program notes:

Kuku in Swahili means chicken.

Ku-ku is a type of clock made in the Black forest.

Ku Ku means crazy.

*There are happy hens, ones that live on an organic farm,
that have worms to eat and lay lots of eggs.
The air is fresh and the handsome rooster caters for all their
needs...*

*There are other kinds of chickens,
ones that may have lost their mind, or their head!
Each day they do the same thing, they live in little boxes,
cluck, cluck.... cluck, cluck.*

Olivier Messiaen

Abîme des Oiseaux

Duration: 9 minutes

Abîme des Oiseaux (Abyss of Birds) is the third movement from Olivier Messiaen's Quartet for the *End of Time*. It was originally for solo clarinet, here I've transcribed it for solo alto saxophone.

Messiaen wrote the Quartet for the *End of Time* while imprisoned by the Germans during World War II. It was premiered by fellow prisoners at the prison camp in 1941.

Messiaen was an ornithologist frequently notating birdsongs from around the world and incorporating them into his musical compositions.

*The abyss is Time with its sadness, its weariness. The birds are
the opposite to Time; they are our desire for light, for stars, for
rainbows, and for jubilant songs.*

-Olivier Messiaen

JacobTV (Jacob ter Veldhuis)

Garden of Love

Duration: 8 minutes

Composed for oboist Bart Schneemann in March 2002 with financial support from the FPK and arranged for soprano sax in 2003. In 2008 Margaret Lancaster proposed to play it on flute, which worked very well too, with small adjustments.

The Garden of Love is based on a poem by William Blake. The soundtrack consists of spoken word, samples from oboes, harpsichord, birds, electronic strings and percussion.

Visual artist Amber Boardman created the performance video.

“The Garden Of Love”

By William Blake

*I went to the Garden of Love,
and saw what I never had seen:
A chapel was built in the midst,
where I used to play on the green.
And the gates of this chapel were shut,
and ‘Thou shalt not’ writ over the door;
So I turn’d to the Garden of Love,
that so many sweet flowers bore.
And I saw it was filled with graves,
and tomb-stones where flowers should be:
And priests in black gowns, were walking their rounds,
and binding with briars, my joys and desires.*

Notes by Jeremy Ruthrauff

COMPOSERS

Karen Tanaka is an exceptionally versatile composer and pianist. Her works have been performed by distinguished orchestras and ensembles worldwide including the BBC Symphony Orchestra, Los Angeles Philharmonic, Baltimore Symphony Orchestra, Utah Symphony, Netherlands Radio Symphony Orchestra, Finnish Radio Symphony Orchestra, Norwegian Chamber Orchestra, Orchestre Philharmonique de Radio France, Kronos Quartet, Brodsky Quartet, BIT20 Ensemble, among many others. Various choreographers and dance companies, including Wayne McGregor and Nederlands Dans Theater, have often featured her music.

Born in Tokyo, she started formal piano and composition lessons as a child. After studying composition with Akira Miyoshi at Toho Gakuen School of Music, she moved to Paris in 1986 with the aid of a French Government Scholarship to study with Tristan Murail and work at IRCAM. In 1987 she was awarded the Gaudeamus Prize at the International Music Week in Amsterdam for her piano concerto *Anamorphose*. She studied with Luciano Berio in Florence in 1990-91 with funds from the Nadia Boulanger Foundation and a Japanese Government Scholarship. In 1996, she received the Margaret Lee Crofts Fellowship at the Tanglewood Music Center. In 1998 she was appointed as Co-Artistic Director of the Yatsugatake Kogen Music Festival, previously directed by Toru Takemitsu. In 2012, she was selected as a fellow of the Sundance Institute's Composers Lab for feature film and mentored by Hollywood's leading composers. Recently, she served as Lead Orchestrator for the BBC's TV series, *Planet Earth II*. Karen Tanaka lives in Los Angeles and teaches composition at California Institute of the Arts.

Kohachiro Miyata has been recognized in recent years as one of Japan's leading players of the shakuhachi. He joined the Ensemble Nipponia shortly after its inception and is one of its most prominent members: he has been selected as one of the few to participate in each of the Ensemble's overseas tours. Mr. Miyata is noted for his playing of contemporary as well as traditional music, and his recital programs are devoted equally to both repertoires. His performance of *Tsuro no Sugamori* on the album "The Japanese Flute" was recorded in New York during the Ensemble Nipponia's first tour of the United

States and Canada (1976), which was sponsored by the Performing Arts Program of the Asia Society.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC, among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*). The album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. In 1990 she became the first woman to win the prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). She was the Albany Symphony's Mentor Composer partner in the 2013-14 season. Tower was cofounder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-1985.

Saxophonist and composer, **Barry Cockcroft's** music has received thousands of performances throughout the world and is played regularly in more than 40 countries. He is one of the most internationally performed and recorded composers of his generation and his music is repeatedly programmed by some of the world's

finest musicians. Barry has been concerto soloist with the United States Navy Band and the Scottish Chamber Orchestra. He has played with major Australian orchestras and for more than a decade has been a regular guest with the Malaysian Philharmonic. Since 2000 he has performed with Perth pianist Adam Pinto in Rompduo. Barry has appeared at major events including the Melbourne Festival, the Port Fairy Spring Music Festival, the Brisbane Festival and international saxophone events in Australia, the United Kingdom, Italy, Spain, Canada, Thailand, Belgium and the United States.

He is a Selmer Artist and a D'addario International Artist (RICO Reeds) and is a member of the International Saxophone Committee, supporting the triennial World Saxophone Congress.

Barry has given masterclasses at major universities across Australia and at George Mason University (USA), Trinity Laban Conservatoire (UK) and the Paris Conservatoire (France). He has adjudicated for the Gisborne International Music Competition (New Zealand), the The Adolphe Sax International Competition (Belgium) and the finals of Symphony Australia Young Performers Awards (Australia). Barry studied in Australia with Dr. Peter Clinch for 5 years and for 2 years in Bordeaux France with saxophonists Jacques Net, Marie-Bernadette Charrier and Jean-Marie Londeix. Captivating, quirkily humorous and technically demanding, Barry's compositions have seen successful adoption into mainstream repertoire. His music successfully integrates contemporary techniques into well-known genres, structures and rhythms. The combination of familiar sounds with new ideas has allowed audiences worldwide to appreciate his music. Since 1996, Barry's close association with over 120 composers has led to the publication of around 15,000 works. Barry has rallied composers writing the most advanced concert music to remember also the developing players who require a stimulating and original repertoire of their own. Barry encourages musicians to perform not only the newest music, but also the best new music. His own pedagogical books help to guide thousands of developing musicians.

Olivier Messiaen, in full: Olivier-Eugène-Prosper-Charles Messiaen (born Dec. 10, 1908, Avignon, France—died April 27, 1992, Clichy, near Paris), was an influential French composer, organist, and teacher noted for his use of mystical and religious themes. As a composer he developed a highly personal style noted for its rhythmic complexity, rich tonal colour, and unique harmonic language. Messiaen was the son of Pierre Messiaen, who was a scholar of English literature, and of the poet Cécile Sauvage. He grew up in Grenoble and Nantes, began composing at age seven, and taught himself to play the piano. At age 11 he entered the Paris Conservatory, where his teachers included the organist Marcel Dupré and the composer Paul Dukas. During his later years at the conservatory he began an extensive private study of Eastern rhythm, birdsong, and microtonal music (which uses intervals smaller than a semitone). In 1931 he was appointed organist at the Church of the Sainte-Trinité, Paris.

Messiaen became known as a composer with the performance of his *Offrandes oubliées* (“Forgotten Offertories”) in 1931 and his *Nativité du Seigneur* (1938; “The Birth of the Lord”). In 1936, with the composers André Jolivet, Daniel Lesur, and Yves Baudrier, he founded the group La Jeune France (“Young France”) to promote new French music. He taught at the Schola Cantorum and the École Normale de Musique from 1936 until the outbreak of World War II in 1939. As a French soldier he was taken prisoner and interned at Görlitz, where he wrote *Quatuor pour la fin du temps* (1941; “Quartet for the End of Time”). Repatriated in 1942, he resumed his post at Sainte-Trinité and taught at the Paris Conservatory. His students included Karlheinz Stockhausen, Pierre Boulez, Jean-Louis Martinet, and Yvonne Loriod (whom he married in 1961). Much of Messiaen’s music was inspired by Roman Catholic theology, interpreted in a quasi-mystical manner, notably in *Apparition de l’église éternelle* for organ (1932; “Apparition of the Eternal Church”); *Visions de l’amen* for two pianos (1943); *Trois Petites Liturgies de la présence divine* for women’s chorus and orchestra (1944); *Vingt Regards sur l’Enfant Jésus* for piano (1944; “Twenty Looks upon the Infant Jesus”); *Messe de la Pentecôte* for organ (1950); and *La Transfiguration de*

Notre Seigneur Jésus-Christ for orchestra and choir (1969). Among his most important orchestral works is the *Turangalila-Symphonie* (1948) in 10 movements—containing a prominent solo piano part and using percussion instruments in the manner of the Indonesian gamelan orchestra, along with an ondes martenot (an electronic instrument). Also notable is *Chronochromie* for 18 solo strings, wind, and percussion (1960). *Le Réveil des oiseaux* (1953; “The Awakening of the Birds”), *Oiseaux exotiques* (1956; “Exotic Birds”), and *Catalogue d’oiseaux* (1959; “Catalog of Birds”) incorporate meticulous notations of birdsong. He composed an opera, *St. François d’Assise*, which premiered at the Paris Opera in 1983. Messiaen’s method of composition is set forth in his treatise *Technique de mon langage musical* (1944; “Technique of My Musical Language”).

Dutch ‘avant pop’ composer **JacobTV** (Jacob Ter Veldhuis, 1951) started as a rock musician and studied composition and electronic music at the Groningen Conservatoire. He was awarded the Composition Prize of the Netherlands in 1980 and became a full time composer who soon made a name for himself with melodious compositions, straight from the heart and with great effect. ‘I pepper my music with sugar,’ he says. The press called him the ‘Andy Warhol of new music’ and his ‘coming-out’ as a composer of ultratonal, mellifluous music reached its climax with the video oratorio *Paradiso*, based on Dante’s *Divina Commedia*. JacobTV’s so called “boombox repertoire”, works for live instruments with a grooving soundtrack based on speech melody, became internationally popular. With about a 1000 performances worldwide per year, he is one of the most performed European composers. JacobTV is still an outlaw in the established modern classical music scene, and was accused of ‘musical terrorism’. According to the Wall Street Journal some of his his work ‘makes many a hip-hop artist look sedate’. In 2007 a 3 day JacobTV festival took place at the Whitney Museum of American Art in New York City. His never ending reality opera *The News* is constantly updated and various editions were performed in Chicago, Rome, Amsterdam, Hamburg, and New York.

BIOGRAPHY

Jeremy Ruthrauff is a saxophonist, composer/improviser and teacher based in the Chicago area active in the concert, jazz and experimental music arenas.

Freelance work involves regular performances with numerous prominent ensembles such as the Chicago Symphony Orchestra (including regular concerts at Symphony Center, the MusicNow contemporary music series, and performances at the summer Ravinia festival), Lyric Opera of Chicago, Chicago's Grant Park Symphony Orchestra, Chicago Opera Theater, the Milwaukee Symphony Orchestra, Chicago Contemporary Chamber Players (Contempo), Eighth Blackbird, Fulcrum Point New Music Project and the Chicago Sinfonietta.

Jeremy has commissioned and premiered numerous new works by leading composers including a sonata by the Pulitzer Prize-winning composer John Harbison. Significant recent Midwest and Chicago premieres include Louis Andreissen's *Hout* at the Harris Theater for Music and Dance, Mark-Anthony Turnage's *Release* with the Chicago Symphony Orchestra New Music Ensemble at Orchestra Hall (solo saxophone), Franco Donatoni's solo saxophone concertino *Hot* with Fulcrum Point New Music Project, the Chicago premiere of John Adams' *Nixon in China* with Chicago Opera Theater, the Chicago Symphony Orchestra first ever performance of Ralph Vaughn Williams' Symphony No. 9, and the Lyric Opera of Chicago first ever performance of George Gershwin's *Porgy and Bess*. He presented the world premiere of Dutch composer Jacob TV's (Jacob ter Veldhuis) seminal work *Grab It!* in a new version with tenor saxophone, electric guitar, bass, drums and a new film by the composer with the Fulcrum Point New Music Project. He performed the world premiere of Jacob TV's multimedia opera *The News* with Fulcrum Point New Music Project as part of the *Off the Wall* concert series at the Andy Warhol Museum in Pittsburgh in April of 2012.

Recital repertoire includes classical works by composers such as J. S. Bach and Robert Schumann, pieces from the early twentieth century such as those by Claude Debussy, Paul Hindemith and Heitor Villa-Lobos, and newer pieces including those by Luciano Berio, Karlheinz Stockhausen, Toru Takemitsu, Philip Glass and Steve Reich, among others.

Programs may often feature works from outside the traditional "concert" arena such as those by the great tango composer Astor Piazzolla, avant-garde jazz master Eric Dolphy's alto solo on *Tenderly*, John Coltrane compositions and free improvisations.

A prolific teacher, he has given master classes at leading institutions such as the

New England Conservatory of Music, American Composers' Forum, University of Illinois and others. Recently, he participated in the Chicago Symphony Orchestra's program *Harmonia* at the National Museum of Mexican Art in which soloists introduced music to children from Chicago's Pilsen and Little Village neighborhoods. He currently teaches at DePaul University, Concordia University, Harper College, and the First Conservatory of Music.

UPCOMING EVENTS

Sunday, January 21 • 8:00 P.M.

Concert Hall

Faculty Artist Series: Alexander Hanna, bass

Saturday, January 27 • 5:00 P.M.

Concert Hall

Faculty Artist Series: Jenny Shin, flute

Sunday, January 28 • 3:00 P.M.

Concert Hall

Composer Focus Forum: Leonard Bernstein

Thursday, February 1 • 8:00 P.M.

Concert Hall

Ensemble 20+

Friday, February 2 • 8:00 P.M.

Concert Hall

DePaul Symphony Orchestra

Saturday, February 3 • 8:00 P.M.

Concert Hall

DePaul Wind Symphony

Monday, February 5 • 8:00 P.M.

Concert Hall

DePaul Wind Ensemble

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