**Upcoming Events**

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Horace Mann Auditorium, Boyden Hall

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We welcome donations of any amount for this important undertaking!

**Please make checks payable to BSU Foundation**
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Mailing address:
Bridgewater State University Foundation
PO Box 42
Bridgewater, MA 02325

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**Bridgewater State University**

**Department of Music**

**Faculty Recital**

**Jonathan Amon, saxophone**

with special guest Kimberly Ayers, soprano

Friday, October 11, 2013
8:00 pm
Horace Mann Auditorium
Boyden Hall
Program

Clepsydre (1998)  Bernard Carlosema (b. 1949)

Intermission


Ten Blake Songs (1957)  Ralph Vaughan Williams (1872-1958)

with Kimberly Ayers, soprano

1. Infant Joy
2. A Poison Tree
3. The Piper
4. London
5. The Lamb
6. The Shepherd
7. Ah! Sunflower
8. Cruelty has a Human Heart
9. The Divine Image
10. Eternity

Program Notes

French composer Bernard Carlosema has a diverse background in architecture, art history, and musical composition. He is also a conductor, jazz trumpeter, and passionate music educator of young children. As a composer his output consists of about 100 works since 1979. Clepsydre was written for renowned French saxophonist Jean-Michel Goury who considers it to be one of the masterworks for saxophone and fixed electronics because of its unique emotional character, musical scope, and variety of extended techniques.

The work is dedicated to four French citizens captured in Lebanon during the Lebanon Hostage Crisis – Marcel Canton, Marcel Fontaine, Jean-Paul Kaufman, and Michel Seurat. Seurat died while being held hostage in 1986 and his body was recovered in 2005. The others were released in 1988 after enduring more than three years of brutal treatment while being detained. A clepsydre is a water clock, which has existed for centuries with several variations in design. Carlosema’s composition illustrates dichotomies between freedom and imprisonment and often between humanity and nature, with the saxophone symbolizing a human sound throughout. The sound of a clock and water drops at the outset represent the passing of eternity and the piece ends with the continuation of the natural world after the complete disappearance of mankind.

Flamenco Sins Límites was written by saxophonist Jaime Fatas in reference to a style of flamenco singing championed by flamenco cantadores such as Enrique Morente (1942-2010) and Camaron de la Isla (1950-1992). Both men experimented with new modes of flamenco expression; Camaron de la Isla with use of new instruments like flute, zither, and moog synthesizer, and Morente by incorporating elements of rock and classical music with sometimes controversial results. Morente remained a master of cante flamenco (flamenco song), the oldest of flamenco styles next to toque (guitar playing) and baile (dance music).

Fatas’s composition melds cante flamenco style containing phrases of varying character, free interpretation, and melodic tension with
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Fatas’s composition melds cante flamenco style containing phrases of varying character, free interpretation, and melodic tension with
contrasting passages somewhat reminiscent of Debussy (using whole tone collections) and with quarter tones and bisbigliando (timbre changes) idiomatic to the saxophone.

_Ten Blake Songs_ contains texts by the English poet and artist William Blake (1757-1827). Blake’s work was sometimes baffling to his contemporaries because of his then-unusual ruminations on good and evil, objective and subjective realities, and emotional response to nature. In these respects he pointed the way toward the upcoming Romantic Movement. On the other hand, the Bible inspired him throughout his life and his preference of spiritual inspiration over emotional occupations was somewhat contrary to Romanticism.

Ralph Vaughan Williams selected the texts for _Ten Blake Songs_ from Blake’s collection of poems called _Songs of Innocence and Experience_ (1794), which contrast the purity of childhood with the depravity of adulthood. The texts of some of these poems are dramatic with the speaker standing outside of the situation, having the ability to see innocence and experience objectively while not fully subscribing to either one. While Blake himself referred to these poems as “songs,” they were never set to music during his life.

**Performers’ Biographies**

Saxophonist **Jonathan Amon** has performed in solo and chamber music settings throughout the United States, as well as in several concerts in France and at the 2008 World Saxophone Congress in Ljubljana, Slovenia. He is a committed advocate of contemporary music and has been involved in commissioning or premiering works by many composers including Claudio Gabriele, Harold Shapero, Robert Lemay, Roscoe Mitchell, and Shi-Hui Chen. As a concerto soloist he has appeared with the Whitewater Saxophone Quartet in their delivery of Michael Colgrass’s _Urban Requiem_ with the University of Wisconsin-Whitewater Wind Ensemble. More recently, he was the soloist for the North American premiere of Pierre Grouvel’s _Volcan_ with the Boston Conservatory Saxophone Ensemble.

Amon serves on the faculties of Bridgewater State University (MA), Bunker Hill Community College, The Instrumental Music School of Carlisle & Concord, the Wayland Public Schools Community Programs Division, The Fenn School, and Blue Lake Fine Arts Camp (MI), and is an adjudicator for the Massachusetts Music Educators’ Association. He received his education from the University of Wisconsin-Whitewater (BM, 2004), the Conservatoire National de Région de Boulogne-Billancourt (Cycle III studies, 2005), and the New England Conservatory (MM, 2009). He is currently a candidate for the Doctor of Musical Arts degree at Boston University. His primary teachers include Matt Sintchak, Jean-Michel Goury, and Ken Radnofsky.

Coloratura soprano **Kimberly Ayers** has appeared in productions with the Hartford Opera Theatre, La Musica Lyrica (Italy), and The Falmouth Chorus. She was also an apprentice at the 2010 Berkshire Choral Festival. She serves as a section leader for the Chancel Choir at the United Parish of Brookline where she has been a soloist for performances of J.S. Bach’s cantata _Brich dem Hungrigen dein Brot_ (BWV 39), Ralph Vaughan Williams’s _Mass in G Minor_ and the world premiere of Kareem Roustom’s oratorio, _Son of Man_. Ms. Ayers received the Bachelor of Music degree from the University of Massachusetts in 2005 and the Master of Music degree from the New England Conservatory in 2009. Her teachers include Paulina Stark, Marjorie Melnick, Karen Holvik, and Julia Faulkner.
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