

**Bridgewater State University  
Department of Music**

**Faculty Recital**

**Jonathan Amon, saxophone  
with special guest Kimberly Ayers, soprano**



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**BRIDGEWATER**

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**STATE UNIVERSITY**

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

## Program

*Clepsydra* (1998)

Bernard Carlosema (b. 1949)

## Intermission

*Flamenco Sins Límites* (1995)

Jaime Fatas (b. 1975)

*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; Cameron 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

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 *Brech 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.

## Upcoming Events

Tues, Oct 15<sup>th</sup> at 8pm –Faculty Showcase Recital  
Horace Mann Auditorium, Boyden Hall

Tues, Oct 29<sup>th</sup> at 8pm -Student Recital-Jordan Ennis, soprano  
Horace Mann Auditorium, Boyden Hall

Tues, Nov 4<sup>th</sup> at 8pm Scholarship Fundraiser Concert  
Horace Mann Auditorium, Boyden Hall

Thurs, Nov 7<sup>th</sup> at 8pm –Wind Ensemble  
Horace Mann Auditorium, Boyden Hall

Fri, Nov 8<sup>th</sup> 8pm -Student Recital-Mary Sanker, soprano  
and Diane Card, mezzo-soprano  
Horace Mann Auditorium, Boyden Hall

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