

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known. David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana.

The opening movement of the *Sonata for Alto Saxophone and Piano* has three themes—two very similar ones, both in a-minor; and one in C-major. The development takes up elements of the first theme. The recapitulation is of the third theme only and the coda recalls theme two. The attitude of the movement is reflective, with sudden eruptions of boiling energy. The second movement is a broad soliloquy with an opening that has the feel of an accompanied recitative. The second section is an intricate evolution of theme one from the first movement, and the third section is a shortened restatement of the opening. I feel a strong influence in this movement of the harmonies and expressive qualities of certain madrigals by Gesualdo. The third movement is a huge rondo form-ABACA and coda. The opening section is a crunching, flying c-minor music. The second section is mournful, and the third is a playful C-major Variation of the opening material. The C section is a dense, turbulent aria. The recapitulation is literal until it releases rather suddenly into an ethereal coda. This movement evokes feelings of struggle and ultimate resignation. The *Sonata for Alto Saxophone and Piano* was commissioned by the North American Saxophone Alliance.

- David Maslanka

Rob Smith is Assistant Professor of Music Composition and director of the *AURA* Contemporary Ensemble at the University of Houston. His music is frequently performed throughout the USA and abroad, and has been performed by ensembles such as the Continuum Ensemble (London), Coruscations (Sydney), Synchronia (St. Louis), the Montague-Mead Piano Plus (London) and the Aspen Contemporary Ensemble. Rob's compositions have received numerous awards, including those from ASCAP, the National Band Association, the National Association of Composers in the USA, the Luigi Russolo

International Electronic Music Competition, and the Society of Composers Inc. His commissions include those from the New York Youth Symphony Chamber Music Program (First Music), the American Composers Forum with the Society for New Music, and the Australian percussion sextet Sprung. He holds degrees from Potsdam College (BM) and The University of Texas at Austin (MM, DMA). His music is published by Carl Fischer, Southern Music Co., C. Alan Publications and Skitter Music Publications.

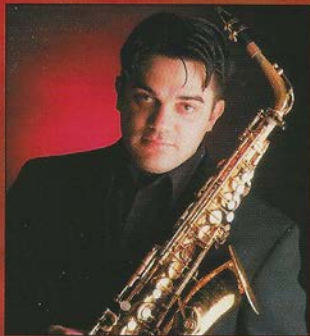
Juggernaut was commissioned by Jeremy Justeson. A juggernaut is defined as any large, relentless and destructive force, which the extremely intense and aggressive opening material of this work serves to characterize. This material eventually self-destructs, and in the wake of this 'juggernaut' an uplifting lyric passage, which has attempted to assert itself earlier without total success, is finally fully realized and concludes the work. The long phrases in the altissimo register, found in the end of the work, were composed specifically to take advantage of Mr. Justeson's ability to circular breathe and to demonstrate his extensive facility in the altissimo register of the alto saxophone. There is also a second, shorter version of the work that has been written since this recording. - *Rob Smith*

Joan Tower is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. From 1969 to 1984, Tower was active as founder and pianist with the 1973 Naumburg Award-winning ensemble the Da Capo Chamber Players. They commissioned and premiered many of her most popular works including *Wings*. Tower currently serves as composer-in-residence for the Orchestra of St. Luke's for a term of three years beginning with the 1999-2000 season and as Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her music is published exclusively by Associated Music Publishers.

Wings originally written for solo clarinet (1981) typifies those works of Tower's that bear evocative, symbolic titles drawing on abstract, action-filled imagery. One of her most frequently performed works, *Wings* uses fluid melodic contours and musical contrasts to evoke the soaring flight of falcons, who can glide effortlessly on thermal currents or dive at breakneck speeds. The work demands great dynamic control over a wide registral range. Directly influenced by Messiaen's *Quartet for the End of Time*, *Wings* also examines the stretching of musical time. Tower arranged *Wings* for solo alto saxophone in 1991.

David Heuser's music has been performed by various groups and individuals and on festivals and conferences throughout the US and abroad. He has also won various awards, grants and commissions including an ASCAP Young Composer Award, six ASCAP Standard Awards, a First Music commission from the New York Youth Symphony, and the Delius Composition Contest Chamber Music Award. Michael Souther in the *Register-Guard* (Eugene, OR) called Heuser's orchestral work *Cauldron* "an exciting, dynamic tour-de-force." Reviewer Mike Greenburg, writing in the *San Antonio Express-News*, said of *Deep Blue Spiral* "With its jazzy solo line seamlessly integrated with the crashing, nervous, streetwise, cop-show adrenaline rush of the tape part, *Deep Blue Spiral* wanted to be heard in a hip urban warehouse." A product of New Jersey, Heuser currently resides in San Antonio, where he is a faculty member at the University of Texas at San Antonio. His degrees are from Eastman and Indiana University, and his music is published by Non Sequitur Music. The tape part for *Deep Blue Spiral* was realized at the University of Texas at San Antonio's Electronic Music Studio.

Carla McElhaney is a frequent recitalist and has appeared widely as a soloist, collaborative artist and ensemble pianist. A champion of the duo concert repertoire for saxophone and piano, Dr. McElhaney has collaborated with a variety of artists on numerous recitals for this combination since 1985. Her interpretive skills and versatility as a performer have made Dr. McElhaney a favored participant in premiers by such notable living composers as John Harbison, Paul Chihara, Brent Weaver, Rob Smith and Donald Grantham. Her recording credits include *Finesse* with saxophonist Todd Oxford (Equilibrium), and *The University of Texas Wind Ensemble Live in Carnegie Hall* (Mark Custom Recordings). Dr. McElhaney holds performance degrees from Eastman School of Music (B.M. 1989) and The University of Texas at Austin (M.M. 1992, D.M.A. 1998). She has served on the piano faculty of The University of Texas at Austin, and is currently Assistant Professor of Piano at Baldwin-Wallace College in the Cleveland area.



Jeremy Justeson has performed as an orchestral soloist across the United States and as a member of the San Antonio Symphony, Dallas Wind Symphony, Allentown Symphony, and the Aspen Festival Orchestra. Solo engagements for the 2001-02 season took him to diverse venues in Alaska, Idaho, California, Texas, Kansas, and Pennsylvania. His performances have been broadcast on radio and television throughout the United States, Europe, and Australia. A native of San Diego, Jeremy Justeson received the Bachelor of Music degree from California State University, Fullerton, the Master of Music degree from Northwestern University, and the Doctor of Musical Arts degree from The University of Texas at Austin. He has won first place awards in many young artist contests including the Sorantin

International Young Artists Competition and the Kingsville International Young Performers Competition. As the winner of numerous concerto contests he has performed with the Peninsula, Downey, South Coast, and High Desert Symphonies, the CSU Fullerton Wind Ensemble, Cleveland Heights Chamber Orchestra, Austin Philharmonic Orchestra, and the Los Angeles Solo Repertory Orchestra. His versatility as a woodwind performer not only includes the entire saxophone family, but also extends to the clarinet and flute. This versatility is evident in the various musical genres in which he performs; such as, musical theater, rock and roll, and contemporary classical music. Jeremy Justeson's primary saxophone teachers have included Dr. Frederick L. Hemke, James Rötter, and Harvey Pittel with additional studies from Dr. John Sampen and Laura Hunter. He has also studied with clarinetists from the Los Angeles Philharmonic, Colorado Symphony Orchestra, and the Philadelphia Orchestra. A proponent of new music, Jeremy Justeson has premiered numerous pieces and has worked with many of the day's leading composers including Phillip Glass, Donald Grantham, John Harbison, Karel Husa, David Maslanka, James Moberly, Gunther Schuller, David Del Tredici, and Dan Welcher. Dr. Justeson currently serves as Assistant Professor, Director of the Single Reed Studio, and Assistant Director of Bands at Kutztown University of Pennsylvania, with a prior appointment at the University of Mary-Hardin Baylor. This is Jeremy Justeson's debut CD on the Equilibrium label. He can also be heard on the Mark Custom label. Jeremy Justeson may be contacted via email at: justeson@hotmail.com

Producer: Jeremy Justeson

Executive producer: Michael Udow

Digital recording and editing: (Tracks 1-5) by Sonny Ausman

Tracks 1-5 were recorded at the Music Hall at California State University, Los Angeles.

Track 6 was recorded and edited at the Stinson Recording Studio in Austin, Texas.

Digital mastering by Sonny Ausman

Tonmeister: James Rötter and Sonny Ausman (Tracks 1-5), Todd Oxford (Track 6)

Program notes compiled by Jeremy Justeson

Photography by Lisa Lake

Graphic production and audio replication: World Class Tapes, Ann Arbor, MI

Designed by Michael P. Tanner

Juggernaut

JEREMY JUSTESON

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| | SONATA for alto saxophone and piano | David Maslanka <i>pub. by NASA, ASCAP</i> | 28:31 |
| 1. | I | | 8:00 |
| 2. | II | | 8:23 |
| 3. | III | | 12:08 |
| 4. | JUGGERNAUT for alto saxophone and piano | Rob Smith <i>pub. by Skitter Music Publications, ASCAP</i> | 13:19 |
| 5. | WINGS for solo alto saxophone | Joan Tower <i>pub. by G. Schirmer, BMI</i> | 10:08 |
| 6. | DEEP BLUE SPIRAL for alto saxophone and tape | David Heuser <i>pub. by Non Sequitur Music, ASCAP</i> | 7:13 |
| Total Playing Time: | | | 59:42 |



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