

Jun Nagao - La lune en paradis

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Michael Djupstrom - Walimai  
with Michael Djupstrom, piano

Evan Chambers - Deep Flowers

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Evan Chambers - Greensilver  
with Timothy McAllister, saxophone

Paul Hindemith - Sonata, Op. 11, No. 4  
Arr. Jonathan Wintringham

I Fantásie  
II Thema mit Variationen  
III Finale (mit Variationen)

Jonathan Wintringham, saxophone  
Timothy McAllister, saxophone

Erika Tazawa, piano  
Michael Djupstrom, piano



Since his professional debut at the age of seventeen, **Jonathan Wintringham** has been described as “nothing short of a virtuoso” (*The Sax* magazine, Japan) whose “brilliant play” (*Green Valley News*) has captivated audiences worldwide. “Possessing a confidence and grace that comes from somewhere beyond experience...he delivers a lovely sound that is graceful and exciting,” (*Arizona Daily Star*). He has given recitals, master classes and residencies throughout the United States, Canada, Mexico and Japan. An advocate of contemporary music, Jonathan is constantly working with composers to commission and premiere new works.

As a soloist, Jonathan has received first place awards in numerous competitions including the 2009 Tucson Symphony Orchestra Concerto Competition, the 2009 University of Arizona President's Concerto Competition and the 2008 Tucson Chamber Orchestra Concerto Competition. In May of 2010 Jonathan performed Henri Tomasi's *Concerto for Saxophone and Orchestra* with the Tucson Symphony Orchestra. Additionally, in February of 2010 he performed Takashi Yoshimatsu's *Cyber-Bird Concerto* with the Arizona Symphony. Other awards include the Music Teachers National Association (MTNA) National Young Artists Competition and the Yamaha Young Performing Artists Competition.

Wintringham has performed alongside many world-renowned musicians including Timothy McAllister, Masato Kumoi, Kuninobu Bando, The Masato Kumoi Saxophone Quartet and Kazuhiro Takagi, concertmaster of the Tokyo Symphony Orchestra. Jonathan has performed internationally in numerous venues and festivals including The University of Arizona's Centennial Hall, The Dr. Alfonso Ortiz Tirado Internacional Festival in Alamos, Mexico, The Chamber Music Sedona Concert Series, The Hamamatsu International Wind Instrument Academy and Festival, The Tucson Symphony Center, Millennium Hall in Tokyo, Japan, The Forest of Music Hall in Kunitachi, Japan, Katsuragawa Wellness Park in Japan, The Bisbee Concert Series, The University of Arizona Museum of Art & Archive of Visual Art, The Placitas Artist Series and many more. Wintringham has also been interviewed and invited to perform for numerous television and radio shows including FOX News, KLPX and KUAT Television.

Jonathan is currently the tenor saxophonist for the critically acclaimed Presidio Saxophone Quartet. The Presidio Quartet has released several commercial recordings and is currently working on their latest album, which will contain a world-premiere recording of a commissioned work from Dr. Pamela Decker. As a former member of the Catalina Quartet, he was named the winner of the MTNA Southwest Regional Collegiate Chamber Music Competition in both 2007 and 2008. During the 2008 national conference held in Denver, the Catalina Quartet was awarded third place among the top American chamber ensembles. Jonathan's former quartet can be heard on Arizona University Recordings' *America's Millennium Tribute to Adolphe Sax, Volume XIV* presenting the North American premiere recording of Gavin Bryar's *Alaric I or II*.

Jonathan received a Bachelor of Music degree in saxophone performance from The University of Arizona. In addition to short-term studies with Hitomi Hara, Masataka Hirano, Asako Inoue and Marshall Taylor, Jonathan's primary teachers have included Timothy McAllister, Nobuya Sugawa, Masato Kumoi and Kelland Thomas.



A native of Utsunomiya, Japan, **Erika Tazawa** began studying the piano at the age of five. With her sensitive interpretation, radiant colors and vibrant personality, Erika has captured audiences in performances across the country. Since her arrival to the U.S. in 2004, she has been active as a soloist, chamber musician and educator.

Erika holds prizes in numerous competitions including Crane School of Music Concerto Competition, Tochigi Piano Competition, Chopin Society of Thousand Islands International Competition and the Empire State Piano Competition. Additional awards include the Rose L. Greenblatt Award for an Outstanding Pianist and the Hank Kashiwa Award for Young Artists.

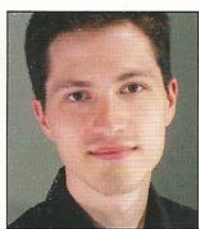
Erika has appeared in the Classical Pianists of the Future concert series in both 2009 and 2010, followed by the international radio broadcast of the performances. In 2010, she was selected to perform in the Chopin Bicentennial celebration tour, performing his works in collaboration with other pianists in the northeastern U.S.

An active collaborative pianist, Erika regularly appears in chamber music concerts throughout the country. She has also performed with a wide array of larger ensembles including Northern Symphonic Winds, Hot Springs Symphony Orchestra and Aries Chamber Ensemble. Erika has taken part in a number of opera productions with the Opera Bulcanto Japan and The Crane Opera Ensemble, including the premiere of the opera *The Sailorboy and the Falcon* by Paul Siskind. Recent engagements include performances as the pianist of the Mana Trio, a derivative ensemble of the acclaimed Mana Quartet. She also enjoys her partnerships with contemporary composers, frequently performing new works. During the 2011 season, Erika will be presented in a series of concerts in Athens, Greece, featuring the premiere of works by various Greek composers.

Erika earned a master's degree in piano performance from the Crane School of Music at SUNY Potsdam under the supervision of Paul Wyse, where she served on the collaborative piano staff.







The work of composer and pianist **Michael Djupstrom** has been recognized through honors and awards from institutions such as the American Academy of Arts and Letters, the American Composers Forum, Meet the Composer, the ASCAP Foundation, the BMI Foundation, the Chinese Fine Arts Society, the Académie musicale de Villecroze, and the Sigurd and Jarmila Rislav Foundation, among many others. The Music Teachers National Association named him the 2005 MTNA-Shepherd Distinguished Composer of the Year for his work *Walimai*, an alto saxophone and piano duo that is quickly becoming part of the American classical saxophone repertoire. Djupstrom's first work for wind ensemble, *Homages*, was immediately awarded prestigious national prizes from Ithaca College, ASCAP and the College Band Directors National

Association, and is now published by Boosey & Hawkes. He has received commissions from the Philadelphia Orchestra Association, the Tanglewood Music Center in collaboration with the Boston University Tanglewood Institute, the New York Youth Symphony Chamber Music Program, the Lotte Lehmann Foundation, and the Michigan Music Teachers Association, among others. Selected performers of his works include the American Composers Orchestra, Tokyo Kosei Wind Orchestra, Tanglewood Festival Chorus, Symphony in C, and various new music ensembles including Brave New Works, Composers, Inc., North/South Consonance Ensemble, Sounds New, the Aspen Contemporary Ensemble, and the New Fromm Players at Tanglewood. As part of a team of eight composers, Djupstrom also provided music for a 2003 production of King Lear at Shakespeare & Company of Lenox, Massachusetts.

As a pianist, Djupstrom has performed throughout the United States and abroad in France, China, and Japan. He presented regular concert tours throughout the Northeast in 2005-2008 as a member of the Phoenix Trio, an ensemble dedicated to promoting classical music beyond its conventional performance spaces and typical audiences. In 2006, Djupstrom was invited to Yichao Music Training Center in Shenzhen, China, for a series of masterclasses and duo performances with pianist Wenli Zhou, a guest lecture, and to serve on the judging panel of the 2006 "Yipei" Cup Piano Duet Competition.

Djupstrom was born in St. Paul, Minnesota in 1980 and began music studies at the piano at the age of eight. He continued his training at the University of Michigan with Lynne Bartholomew, Sergio de los Cobos and Katherine Collier, and began formal composition study with composers Bright Sheng, Susan Botti, William Bolcom and Karen Tanaka. As a composition fellow at the Tanglewood Music Center in 2002 and 2003, Djupstrom worked with composers Michael Gandolfi, Augusta Read Thomas, Osvaldo Golijov and George Benjamin, among others; at the 2005 Aspen Music Festival and School, his teachers were Robert Beaser and Christopher Rouse. After receiving a B.M. and M.A. in music composition from the University of Michigan, Djupstrom pursued further studies in composition and analysis in Paris with Betsy Jolas, whom he went on to work for as assistant. He now lives in Philadelphia, where he teaches piano at Settlement Music School and courses in orchestration and music theory for Boston University's online graduate programs in music. In addition, in September 2009, Djupstrom entered the Artist Diploma program at the Curtis Institute of Music as a composition student of Jennifer Higdon.



Recognized for his "evocative and bravura playing" (*Chicago Classical Review*), "flamboyant" solos (*Los Angeles Times*), "virtuoso artistry" (*The Saxophone Symposium*), "impeccable musicianship" (*American Record Guide*), "warmth and agility" (*The Sacramento Bee*) and "beautifully rounded tone" (*The Ann Arbor News*), **Timothy McAllister** is one of America's leading classical saxophone performers and teachers. His solo, orchestral, and chamber music recordings appear on the Naxos, Einstein, Albany, Summit, Equilibrium, Centaur, G.I.A. Publications, AUR, New Dynamic, and Innova labels. He has been featured on National Public Radio's "Performance Today", Dutch National Radio, BBC, WNYC's "Soundcheck" hosted by Jonathan Schaefer, and various PBS affiliates throughout the U.S. His work is highlighted in the new Deutsche Grammophon DVD release of John Adams' *CITY NOIR*, filmed as part of Maestro Gustavo Dudamel's Inaugural Concert with the Los Angeles Philharmonic.

McAllister has been a recent soloist with the United States Navy Band, Dallas Wind Symphony, Cabrillo Festival Orchestra, Texas Festival Orchestra at Round Top, Hot Springs Festival Orchestra, Detroit Chamber Winds and Strings, Royal Band of the Belgian Air Force, the Columbus Symphony, Jacksonville Symphony, Ocean City Pops (NJ), Augusta Symphony, Nashville Symphony, Oberlin Contemporary Music Ensemble, and the Boston Modern Orchestra Project among others. In addition, he has performed as saxophonist in the wind sections of the Detroit Symphony Orchestra, Houston Symphony, New World Symphony, Phoenix Symphony, Tucson Symphony, Ann Arbor Symphony, Dogs of Desire/Albany Symphony, and Opera Colorado/Colorado Symphony Orchestra. His work with the Los Angeles Philharmonic has included tour performances in Los Angeles, San Francisco, Phoenix, Chicago, Philadelphia, and New York City's Lincoln Center. He appears frequently on chamber music series nationwide with the acclaimed PRISM Quartet, including repeat performances each season in venues such as New York City's Merkin Hall, Whitney Museum, Le Poisson Rouge, Symphony Space, Zankel Hall at Carnegie Hall, and Philadelphia's Museum of Art, Trinity Center, PNC Bank/Presser Recital Hall at the Settlement School, and the Painted Bride Arts Center.

McAllister serves as Associate Professor of Saxophone at Arizona State University's Herberger Institute School of Music. In addition, he spends his summers on the faculty of the Interlochen Center for the Arts, Michigan. He previously held professorships at The Crane School of Music at the State University of New York-Potsdam and the University of Arizona, and he has been a visiting professor at the University of Michigan and the Conservatoire National Supérieur de Musique de Paris, among many others.

Credited with over 100 premieres of new works for saxophone by eminent and emerging composers worldwide, he holds the prestigious Albert A. Stanley Medal, Earl V. Moore Award, and Doctor of Musical Arts from the University of Michigan where he studied saxophone with Donald Sinta and conducting with H. Robert Reynolds. He has also been honored with the Paul C. Boylan Alumni Award from the Michigan School of Music Alumni Society for his contributions to the field of music.

Dr. McAllister is a Conn-Selmer Artist, RICO Gold Artist, and performs on Selmer-Paris saxophones and mouthpieces exclusively.



## La lune en paradis (1995) for alto saxophone and piano

Jun Nagao

Jun Nagao writes, “The title of this piece is inspired by Albert Camus’ work “Caligula”. In that drama, the moon is treated as a symbol of impossibility. Man can never get to the moon, but the happiness exists in man’s continuous pursuit. The aspiration for the moon and the pain derived from an impossible journey are described in the first movement. The second movement is a portrayal of man running after the moon.”

This piece was composed for saxophonist Nobuya Sugawa in 1995 and revised in 1997.

## Walimai (2005) for alto saxophone and piano

Michael Djupstrom

“Much of “Walimai” inhabits the dark, mysterious world that lies concealed beneath the rainforest canopy. This vast, timeless landscape is also the setting for the powerful short story of the same name found in Isabel Allende’s fascinating collection “Cuentos de Eva Luna.” Allende’s work first provided the inspiration for this piece, and to some extent, suggested its dramatic and emotional trajectory, which traces a path from clarity and freedom through a terrible loss toward an eventual release from suffering and return to peace.

Allende’s Walimai is one of the Children of the Moon, a tribe of indigenous people who live deep in the forest, just beyond the reach of the outside world – a world with which contact is fleeting and often violent. In the course of the story, Walimai is responsible for the death of a woman, thus violating the first fundamental law of his people. As she dies, the woman’s soul enters his body, forcing Walimai to carry with him the tremendous weight of her earthbound spirit and the knowledge of his actions.

For more than a month, the two are bound to one another, and with each day, the woman’s spirit weighs more heavily upon Walimai. As they move deeper into the forest, talking, singing to each other, sharing their histories and legends, a powerful love develops between them, only increasing Walimai’s suffering; he knows that very soon, he must help her to leave the earth. Finally, they arrive at the appropriate site, and in the dense, black stillness of the jungle, Walimai begins the ritual fast.



As his strength slowly deteriorates, their spiritual connection weakens, and the woman's soul begins to break away from his embrace. Days later, she takes her first steps alone, returning quickly but venturing farther out with each successive attempt. On the twelfth day of the fast, when the pain of their separation has reached a terrible intensity, Walimai dreams she is flying, soaring high above the forest canopy, and he wakes, his body shaken and nearly weightless. She is gone. All around him, the eternal forest waits in silence.

Walimai rises and walks for hours until he arrives at a small river. After snaring a fish, he goes to hunt, so as not to return to his village empty-handed." -Michael Djupstrom

Commissioned by the Michigan Music Teachers Association and saxophonists Donald Sinta and Brian Sacawa.

### Deep Flowers (1992) for solo alto saxophone Evan Chambers

"Robert Bly has said: "You can't appropriate the deep flowers of other cultures," and I believe him. Nevertheless, listening to the music of cultures in which we were not raised changes us. My own experiences with Indonesian music have often left me amazed by the beauty that exists beyond our own conventions; I find myself yearning to participate with my own composer's voice in the energy of the music, not to imitate or appropriate, but simply to reflect in my own singing some of the ways that listening has changed me. Hence, this piece shows the influence of the sound and texture of Sundanese katjapi/suling music from Western Java." -Evan Chambers

The work was commissioned by Susan Cook, who premiered it at the World Saxophone Congress in Pesaro, Italy in 1992.

### Spanish Café (2004) for alto saxophone and piano Graham Lynch

Graham Lynch writes, "The title reflects the piece's use of a harmonic language that derives in part from Spanish music; although the underpinning rhythms are related to the tango tradition. The outer fast sections present a sequence of short ideas that form a mosaic of sound, and these frame a slow intense middle section which consists of one long melody that rises to a climax



before dissolving back into the faster music. A slow coda, based around the main melodic idea, brings the music to a quiet close.”

Spanish Café was originally composed for the London ensemble Tango Volcano, and was first performed by them in 2004. It subsequently underwent several revisions until it became the duo piece that is on this CD.

### Greensilver (1990) for two alto saxophones

Evan Chambers

Evan Chambers writes, “The title Greensilver came from an alternate name for mercury: quicksilver. Somehow, the image of silvery, liquid, quickened metal crossed with a softening verdant green informs the tone of the piece. There is also a certain sadness at the piece's heart — the music alternates between fast-moving interlocking fluid passages and long lines that pull against drones. In the latter, I was particularly interested in the patterns of beating and difference tones (a third pitch that is created in the air when two tones interact) that are audible between and below the notes of the two instruments when sounded together.”

The piece was written for Wesley Miller and John Sampen.

### Sonata, Op. 11, No. 4 (1919) for viola and piano

Paul Hindemith

arr. Jonathan Wintringham

Hindemith composed his Sonata for Viola and Piano, Op. 11 No. 4 in 1919, the same year that as a performer he switched from violin to the viola. This work has many stylistic sources but one of the most discernable influences would be that of Debussy, reflected through expansive gesture, limpid harmony and ambiguity of phrasing.

Op. 11-4 does not adhere to conventional sonata structure. The opening “Fantasie” is sweetly harmonic with alternating rich chords, intricate figurations from the piano, and a written-out cadenza that leads to the first set of variations. The theme and variations are the formal and spiritual heart of the work in which the overwhelming sense of restlessness in the music is never abandoned. The last variation of the second movement is the thematic basis of the finale, wherein declamatory chords and two-handed octaves from the piano lead to a bright and exciting coda.

## CREDITS

Jonathan Wintringham is an endorsing artist for musicmedic.com's RooPads and plays Selmer (Paris) saxophones and mouthpieces exclusively. For more information, please visit [www.jonathanwintringham.com](http://www.jonathanwintringham.com)

### Technical Data:

Alto Saxophone: Selmer Paris Series III, pink-gold plated (Selmer Japan)

Selmer S90 180 mouthpiece, Ishimori Woodstone gold-plated ligature

Reeds: Vandoren

Piano: Steinway and Sons

All tracks recorded January 2010 – September 2010.

Engineers: Wiley Ross, [ross@email.arizona.edu](mailto:ross@email.arizona.edu), Kyle Wilson, [kwilson2@email.arizona.edu](mailto:kwilson2@email.arizona.edu)

Microphones: DPA 4011 cardioid and DPA 4009 omni condensers; AEA R84 ribbon

Final Mixing and Mastering: Wiley Ross

Executive Producer: Jonathan Wintringham

Producers: Timothy McAllister, Derek Granger

Co-Producers: Kelland Thomas, Daniel Bell

Graphic Design: Michael P. Tanner

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In loving memory

Arthur McKenzie, Alice Campbell Hutchinson and Gordon "Kaye" Kucharczyk



Jonathan Wintringham. Photo: Ingvi Kallen