



Crosses

music by

Mark Engebretson and Wolfram Wagner

choreography by

John Gamble

musicians

Wolfram Wagner, flute

Susan Fancher, soprano and alto saxophones

Mark Engebretson, alto and baritone saxophones

Ingrid Wagner-Kraft, cello

Ināra Zandmane, piano

dancers

Camille DeSantis

Heather Doyle

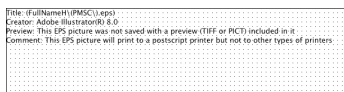
Andrea Long

Jennifer McNure

Thursday, September 15, 2005

7:30 pm

Room 110, Choir Room



Program

Auflösung		Wolfram Wagner
Irish Cross	Mark Engebretson and Wolfram Wagner	
Four Short Songs: a certain sadness		Mark Engebretson
I.		
II.		
III.		
IV.		
Prayer		
Kanon		Wolfram Wagner
Sonate (world premier)		
I. Lamento		
II. Capriccio		
III. Kadenz		
Distortion	Mark Engebretson	
Sanctus		

**** The performers request that there be no applause between pieces.**

The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

Program notes:

Mark Engebretson and Wolfram Wagner became friends and colleagues during the 1990s when Engebretson lived in Vienna, performing as a member of the Vienna Saxophone Quartet. During that time, Wagner and Engebretson created a program of music that they call "Crosses," because it combines, or crosses, their musical languages. The three core works of "Crosses" are *Auflösung*, *Irish Cross* and *Distortion*. The musical notation for Wagner's *Auflösung* is in the shape of a cross. Engebretson's *Distortion* is based on the music of *Auflösung*. *Irish Cross* takes its musical form from the form of the cross, with the music of Engebretson and Wagner representing the vertical and horizontal beams, respectively. The two beams "cross" at three minutes and 20 seconds with all five players converging on a concert A. There are numerous additional references to crosses of all kinds. Tonight's performance presents the world premiere performance of Wolfram Wagner's *Sonata* for alto saxophone and cello.

Visual art is a key element to the "Crosses" event. Previous presentations of "Crosses" have included the work of Vienna-based artists Marina Simon-Sagl and Rahel Mohawege. Tonight's performance features dancers from UNGC's dance department, choreographed by John Gamble.

Performer/Composer Bios:

Viennese composer **Wolfram Wagner** studied composition with Erich Urbanner and Francis Burt at the Universität für MusiK in Vienna, with Robert Saxton at the Guildhall School of Music and Drama in London, and with Hans Zender at the Musikhochschule Frankfurt. His music has enjoyed performances and broadcasts in Europe and in the USA, South America, India and Japan. He has received many awards and distinctions, including the International Anton Bruckner Prize Linz in 1997, prizes from AKM Austria, and commissions from the Wiener Musikverein, Wiener Konzerthausgesellschaft, Academy of St. Martin in the Fields, Radio Symphony Orchestra Vienna, national and international festivals, as well as many ensembles and soloists. In 1992-93, Wolfram Wagner was Composer-in-Residence of the Academy of St. Martin in the Fields in London. He is currently on the faculty of the Universität für Musik in Vienna. About his musical style, Wagner writes, "I am aiming at harmonizing high emotional and formal density. My works are often grounded in strict formal, tonal, metrical, even mathematical concepts; other pieces or movements are composed very freely. Adaptations of formal patterns like canon and variation are of importance from time to time, as well as taking into account the specific tonal and technical possibilities of the instruments, which lend some works—especially solo works—a highly virtuoso character."

Mark Engebretson is Assistant Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He was born in California and raised in Minnesota. Mark Engebretson attended the University of Minnesota, graduating Summa cum Laude in 1986. He pursued composition and saxophone studies in Bordeaux, France on a Fulbright Fellowship and then pursued graduate studies at Northwestern University. He subsequently lived as a freelance musician in Stockholm and spent three years living in Vienna, where he performed with the Vienna Saxophone Quartet and received commissions from the Austrian Ministry of Culture. Returning to Northwestern in 1995, Engebretson received the Doctor of Music degree in 2000. He has held teaching positions at the State University of New York, College at Fredonia and at the University of Florida. Dr. Engebretson's works have been performed in concerts and festivals and venues around the world, including Montreal, Vienna, Italy, Lithuania, Poland, Norway, Albania and Azerbaijan. He has received numerous commissions from the Austrian Ministry of Culture as well as from STIM (Sweden) and the American Composers Forum Composers Commissioning Program. As a performer, he was a member of the Vienna Saxophone Quartet from 1992-1999. In addition to performances all over the world with the quartet, he has performed in many countries as soloist with orchestra, in recital and as a chamber musician. Dr. Engebretson's teachers in France were Michel Fuste-Lambezat (composition) and Jean-Marie Londeix (saxophone). At Northwestern University he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud and Jay Alan Yim, and saxophone with Frederick Hemke. As a composer Dr. Engebretson's primary goal is to develop a highly personalized aesthetic, guided by a natural affinity for melody. He seeks to make works that are highly unified, structurally complex and technically challenging, while attaining an attitude that he describes as *hyper-expressive*.

John Gamble has been Professor of Dance at UNCG for twenty years, where he teaches choreography, improvisation, and design. He is the artistic director of John Gamble Dance Theater, which has produced his work regionally and internationally since 1989. Gamble's works combine vibrant choreography with other media. His company of thirty-two includes actors, singers, and dancers. Mr. Gamble has been performing and presenting his works since 1968. He lived and worked in Washington, DC, New York, Santa Fe, San Francisco, and Philadelphia. He has presented work throughout the United States and in Montreal, Vancouver, Munich, Berlin, and Lyon. He was Department Head of Dance at Temple University from 1975-1985. In 1985, he came to UNCG as Department Head. In 1989, he was awarded a North Carolina Arts Council Choreographic Fellowship.

Susan Fancher's efforts to develop the repertoire for the saxophone have produced dozens of commissioned works by contemporary composers, as well as published transcriptions of music by composers as diverse as Josquin Desprez and Steve Reich. Her career has featured hundreds of concerts internationally as a soloist and as the member of chamber music ensembles, including the Red Clay, Amherst, Vienna and Rollin' Phones saxophone quartets. A much sought-after performer of new music, she has worked with a multitude of composers including Terry Riley, Charles Wuorinen, Philip Glass, Hilary Tann, Friedrich Cerha, Ben Johnston, M. William Karlins, Perry Goldstein, Olga Neuwirth, David Stock, Michael Torke, Ed Campion and Robert Carl, just to name a few, and has performed in many of the world's leading concert venues and contemporary music festivals. Two recent additions to her discography are a solo CD entitled *Ponder Nothing* on the Innova label and a recording on New World Records of *Forever Escher* by Paul Chihara. Susan Fancher is a regularly featured columnist for the nationally distributed *Saxophone Journal*. She is a clinician for the Selmer and Vandoren companies. Susan Fancher's principal teachers were Frederick Hemke, Jean-Marie Londeix, Joe Daley and Michael Grammatico.

Ingrid Wagner-Kraft was born in Frankfurt am Main and began her musical training at the age of 5. At present she lives in Vienna where she made her debut at the Großer Musikvereinsaal in June 1999, and performs as a soloist and in chamber ensembles in many European countries. Several composers from Germany, Austria and the USA have dedicated pieces to her, and in November 1998 she played the cello solo part in the premiere of Wolfram Wagner's *Concerto* for violin, cello, piano and orchestra. She has appeared in radio, TV and CD productions in Germany, Austria, England, Ireland and Denmark. In addition to the standard repertoire of the 18th, 19th and 20th centuries, she also plays the viola da gamba. For several years, she taught viola da gamba at the courses for ancient music in Schloß Varenholz, Germany. She studied cello with Gerhard Mantel at the Hochschule für Musik und darstellende Kunst in Frankfurt am Main, with Klaus Storck at the Hochschule für Musik und Theater in Hannover, and with Stefan Popov, Guildhall School of Music and Drama in London. She received a diploma with distinction at the Hochschule für Musik, Hannover and a "Licentate of the Royal Schools of Music" diploma at the Royal Academy, London. She attended master classes for cello (Steven Isserlis), chamber music (Menachem Pressler, Hitzacker Sommerakademie) and contemporary music (Bernhard Kontarsky).

Born in the capital of Latvia, Rīga, **Ināra Zandmane** started to play piano at the age of six. She studied at the E. Dārziņš Music School with Anita Pāže and at the Latvian Academy of Music with Teofilis Biķis and Arnis Zandmanis. Ms. Zandmane holds BM and MM from Latvian Academy of Music, MM in piano performance from Southern Illinois University at Carbondale, and DMA in piano performance from the University of Missouri at Kansas City where her piano professor was Richard Cass. Ms. Zandmane is the staff accompanist at the University of North Carolina at Greensboro since 2003. Ms. Zandmane has been presented in recitals in St. Paul, Kansas City, Cleveland, St. Louis, and New York, as well as in many Republics of former Soviet Union. In April 2000, she was invited to perform at the Glenn Gould Studio in Toronto. Ināra Zandmane has appeared as a soloist with the Latvian National Orchestra, Liepāja Symphony, Latvian Academy of Music Student Orchestra, SIU Symphony, and UMKC Conservatory Symphony and Chamber orchestras. She has performed with various chamber ensembles at the International Chamber Music Festivals in Rīga, Vilnius, Tallinn, Helsinki (Finland), and Norrtelje (Sweden). Recent performances include collaboration with the Kansas City Chorale on Brahms *Liebeslieder Waltzer* (2002), appearances with the contemporary music ensemble *New Ear* (2001 and 2003),

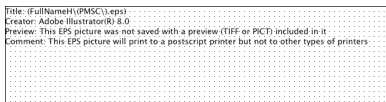
and recitals with Michel Debost, Paul Coletti, and Jim Walker. For a few last years, Ināra Zandmane has worked together with Latvian composer Pēteris Vasks. She has given Latvian premieres of his two latest piano pieces, *Landscapes of the Burnt-out Earth* and *The Spring Music*, and recorded the first of them on the Conifer Classics label.

Camille DeSantis graduated from high school at North Carolina School of the Arts in Winston-Salem, NC where she studied contemporary dance. Camille continued her studies at London Contemporary Dance School in London, England where she focused on dance composition and graduated in 2002. Camille now lives in Greensboro, NC where she creates her own work and performs the work of others. In 2003 Camille co-hosted *Two Nights of Rain*, a multi-media performance. Camille's work has been performed in London, England, Florida, Washington, DC, and all over North Carolina.

Heather Doyle is working towards a BFA in Dance and minors in Anthropology and Environmental Studies at UNCG. She also has interests in social dance. This is her second season with JGDT.

Andrea Long is a dancer in her fifth season with JGDT. Her recent work includes contributions to both the Greensboro Fringe Festival and the performance showcase *Shake 'Til Gorgeous*. She is also a member of a group sometimes known as *Minor Annoyance* and hopes to do a lot more of everything she enjoys and someday find a way of putting it all together.

Jennifer McNure is a multi-faceted North Carolina based performance artist who has worked through such venues as the Greensboro Fringe Festival, the John Gamble Dance Theater, the North Carolina Dance Festival, and *Two Nights of Rain*. She has performed works of North Carolina choreographers Amy Chasse, Brenda Daniels, John Gamble, Annie Griffiths, and Jan Van Dyke. Jennifer specifically enjoys collaboration with her peers in the creation and realization of new work. She received a BA in Philosophy and in Performing Arts from Mary Washington College in 1995 and an MFA in Dance Performance from the University of North Carolina at Greensboro in 1998. This is her eighth season with JGDT.



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

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