

Andy and Me was commissioned by Michael Dean. He premiered the work at Southeast Missouri State University in Cape Girardeau, Missouri in December of 2006. *Andy and Me* is on Michael Dean's CD, *Desertscape: New Music for Clarinet*.

"*Andy and Me* is a whimsical look at the relationship between Mike and the newest addition to his family, Andy. The sounds on the CD accompaniment represent (and feature) Andy in a kind of conversation with the clarinet music played by Mike."

- Robert Fruehwald

Talking Pictures (1984) by Amy Quate (b. 1953)

Composer **Amy Quate** works in a wide variety of musical styles, forms, and media. Her career encompasses commissioned compositions, musical performing, computer music, computer graphics, audio and video technical work, and multi-media production. She has published both literary and musical compositions. For the Tenth World Saxophone Congress (September 1992, Pesaro, Italy), Professor Debra Richtmeyer, Vice President of the North American Saxophone Association, commissioned *Ace of Swords*, a work for alto saxophone, percussion and piano. Quate's instrumental compositions include an alto saxophone sonata commissioned for the Seventh World Saxophone Congress, *Light of Sothis* (1982, Leduc), *Laguna Madre* (1988, Leduc) for soprano saxophone, and several tuba solos published by CCP/Belwin.

In 1984, Amy Quate received the Grand Prize of the American Chamber Music Composition Competition for her soprano saxophone and clarinet suite, *Talking Pictures*, a piece commissioned for the grand opening of the Dallas Museum of Art. Quate's university degrees are a Bachelor of Arts from Sarah Lawrence College (Bronxville, New York), and a Master of Music in Composition from the University of North Texas.

The Easy Winners (1901) by Scott Joplin (1868-1917)

American composer and pianist **Scott Joplin** achieved fame for his ragtime compositions and was dubbed the "King of Ragtime Writers." During his brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas.

The Easy Winners (subtitled *A Ragtime Two Step*) is one of Joplin's most popular works. It was one of the four that had been recorded as of 1940. The copyright for the original piano version was registered October 10, 1901. The Shattinger Music Company of St. Louis, Missouri bought the piece and published a simplified version. Only later did John Stillwell Stark publish it as written.

Duo 35 Tour Program Notes

Postcards from Silver Lake (2010) by Mark Carlson (b. 1952)

Composer **Mark Carlson's** lyrical, emotionally powerful, and stylistically unique music has earned him the admiration of audiences and musicians throughout the United States, Canada, Mexico, and Europe. A versatile composer, his approximately 100 works include art songs, chamber music, choral music, concertos, other large ensemble works, and songs for musical theater.

The recipient of more than 50 commissions, he has been commissioned by the National Shrine in Washington, DC, and the New West Symphony, among other organizations, as well as by many individual musicians and private parties. One of his thirteen CDs, *The Hall of Mirrors*, was a winner of the Chamber Music America/WQXR Record Awards for 2001. His works *Sueños y canciones*, *Intermezzo*, *Two Ballads*, *Sonata for Cello and Piano*, *For Those Silenced*, *On the Coming of War*, and *Night Music* have all been released on CDs in recent years.

A member of the music theory and composition faculty at UCLA for many years, he also taught for fifteen years at Santa Monica College and is active as a private teacher. He is the Founder and Artistic Director of the Los Angeles chamber music ensemble Pacific Serenades. He recently retired as a flutist after a lifetime of performing primarily chamber music, much of which was written for him. His music is published by Yelton Rhodes Music, Pacific Serenades Music, C Swigart Music, Black Squirrel Music, and Thorpe Music.

Born in 1952 in Fort Lewis, Washington, Carlson grew up in California, attended the University of Redlands, graduated from California State University Fresno, and received MA and PhD degrees in composition from UCLA. His principal teachers were Alden Ashforth and Paul Reale (composition) and Roger Stevens (flute).

Postcards from Silver Lake was commissioned by clarinetist Gary Gray and premiered by him, along with saxophonist Douglas Masek and pianist Neal Stuhlberg.

"I have a long-standing friendship and composing relationship with Gary, having written my most-performed piece, *The Hall of Mirrors*, for him in 1990, as well as a half dozen others since. All were written for performances by my chamber ensemble Pacific Serenades, so I was delighted that Gary asked me to write a piece all on his own, after he and Doug Masek had been discussing the need for music for this combination.

“Every time I write a new piece, I sketch a plethora of ideas, and some of those end up on the cutting room floor—not necessarily because I don’t like them, but because they just don’t fit in. Those that I especially like I save for future use. And so it was with the melodic material for this piece: each movement is based on material I had originally sketched for other pieces. Since these ideas all came from different times, and because they are quite diverse stylistically, they felt to me like sketches of my life, and so I imagined them as musical postcards sent from my home in the Silver Lake area of Los Angeles.” - Mark Carlson

***Tango Magnetism* (1998) by Dan Gutwein (b. 1951)**

Dan Gutwein retired in 2016 after a career that included 25 years as a music professor, with 19 years at The College of William and Mary teaching electronic music, music theory, composition, music cognition, topics in jazz history, and the Workshop in Black Expressive Culture. He holds graduate degrees in music composition from the University of Cincinnati Conservatory of Music where he studied composition with T. Scott Huston, Norman Dinerstein, Paul M. Palombo, and Lukas Foss. His compositional interests are split between writing chamber music and electronic music. Most of his electronic compositions are written for either live-performed electronic instruments or for traditional instruments plus tape or CD. *Tango Magnetism* for alto saxophone and audio CD is a good example of the latter. *Tango Magnetism* was written for and premiered by Roland D. Dowdy, III, saxophone professor at the College of William and Mary.

Tango Magnetism is the title track of Todd Oxford's 2008 Global Award Winning Album.

"I imagined the piece as if it was produced with all of the high-tech advantages of a movie sound-track complete with a traditional, lush, romantic orchestra augmented by other electrically processed instruments (such as electric guitars and castanets recorded with close-up microphones), as well as the explosive/rushing jet-like qualities of purely electronic sounds. This, of course, would make a live production with orchestra extremely rare, costly, and almost impossible to control from the point of view of room acoustics. It would also eliminate performances in solo recitals. Therefore, even though I knew that my actual resources would compromise the ideal vision, I undertook to compose an electronic accompaniment using only MIDI orchestral sample players, specifically the Kurzweil 2500 Sampling Synthesizer and the Proteus line of sample players by Emu. The audio mixdown was done on my

Gateway laptop computer using Emagic's Logic Audio Platinum software. In the end, I think the compromise paid off, and the piece works well in a recital setting.

"The tango strikes me as a dance of extreme passion and restraint, and therefore a dance of great tension. Try to imagine the tiny space between the dancers' bodies to be the focus of this drama; and in that space the intense attraction of the dancers to each other produces an energy that would surely explode into erotic chaos if it were not for the containing power of the strictly stylized dance. This view of the tango is a metaphor for other intimate relationships in which passions are contained not only by the conventions and formal constraints of society, but by the lovers' own fears of chaos. In some cases the intimate and tiny space between them is filled with a repelling force which causes the relationship to fly apart, and in other cases it is filled with an attracting force which causes implosion, dissolving individuality and producing unity. When I was a youngster, I used to hold a large magnet in each hand, and not wanting to know their respective polarities, I would suddenly bring them together and surprise myself as I engaged in the dramatic dance to keep the magnets from doing what nature dictated. Despite my efforts to the contrary, nature always had its way." – Dan Gutwein

***Andy and Me* (2006) by Robert Fruehwald (b. 1957)**

Composer and teacher, **Robert Fruehwald**, grew up in Louisville, Kentucky where he played flute in the Louisville Youth Orchestra. He attended the University of Louisville receiving a Bachelor of Music in Composition (with honors). While in Louisville, he studied composition with Nelson Keyes, Claude Baker, and Dan Welcher, and flute with Francis Fuge. He earned his Master of Fine Arts degree at the California Institute of the Arts studying with Mel Powell, Morton Subotnick, and Leonard Rosenman. He returned to the Midwest to work on a Ph.D. at Washington University in St. Louis. There, he studied under Robert Wykes and finished his doctorate in 1985. Before accepting a teaching position in the late 1980s, Dr. Fruehwald developed a series of programs to print musical examples for scholarly journals and books.

In 1989 Robert Fruehwald took a teaching position at Southeast Missouri State University. Dr. Fruehwald has taught numerous subjects at Southeast including applied composition, music theory, applied flute, electronic-computer music, and the history of modernism. He served as chair of the department of music at Southeast Missouri State University from 1995-2000.