

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.

Maple Leaf Rag (1899) 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.

Maple Leaf Rag (copyright registered on September 18, 1899) is an early ragtime musical composition for piano. It was one of Joplin's early works, and became the model for ragtime compositions by subsequent composers. It is one of the most famous of all ragtime pieces. The piece gave Joplin a steady if unspectacular income for the rest of his life. Despite ragtime's decline after Joplin's death in 1917, the *Maple Leaf Rag* continued to be recorded by many well-known artists. The ragtime revival of the 1970s brought it back to mainstream public notice once again.

Duo 35 Tour 2018 Program Notes

***Plaisir d'amour* (2017) 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.

Plaisir d'amour was commissioned by Duo 35. This tour features the **World Premiere** of the work.

"*Plaisir d'amour* is one of the world's most popular love songs. It was written in 1784 by French composer Jean-Paul-Égide Martini. It was later orchestrated by Hector Berlioz. It has been recorded by numerous opera singers including Elisabeth Schwartzkopf, Janet Baker, and Plácido Domingo. It appears in the films *The Heiress*, *Love Affair*, *We're No Angels*, and *The Affair of the Necklace* as well as the HBO miniseries *Band of Brothers*. It is perhaps best known in the version sung by Elvis Presley: *Can't Help Falling in Love*. The original French text is from a poem by Jean-Pierre Claris de Florian. The opening lines sum up the experience of love lost: The pleasure of love lasts only a moment. The grief of love lasts all your life (*Plaisir d'amour ne dure qu'un moment. Chagrin d'amour dure toute la vie*)."

- Robert Fruehwald

***Sweet and Go* (2014) by Armando Ghidoni (b.1959)**

Honorary President of the Olivier Messiaen Music School in Nantes, **Armando Ghidoni** is intensely active as a composer. He was born in Italy but raised in France. His catalogue includes many instrumental scores that are regularly chosen as set pieces in leading national and international competitions, as well as chamber music, sacred music, incidental music and an opera that has been played throughout the world.

“Premiered in 2013, *Sweet and Go*, for solo Saxophone elegantly explores the poetic and technical resources of the instrument. The diptych, approximately five minutes in length, opens with an Adagio, a free declamation in recitative that is an oasis of tenderness to which the glissandi bring a whiff of the Orient. In contrast to this voluptuous dream, the second section, marked Vivo brillante ben ritmato, allows the soloist to display a sparkling, without betraying the underlying spirit of improvisation. Melodies, rhythms, nuances and colours all contribute to this festival of ingenuity.” - Armando Ghidoni

***When Armenian Butterflies Dream* (2015) by Jeffrey Hoover (b.1959)**

Jeffrey Hoover's work - ranging from compositions for soloist to symphony orchestra - has been recognized through national and international awards, grants, fellowships, and over twenty commissions. Also a visual artist, he is known for creating unique interdisciplinary works where he combines his paintings with his compositions. Recognized for distinguished achievement as a composer, he is a member of the ACME roster of Mu Phi Epsilon. He is an active free-lance composer, musician, and teacher in Sacramento, California. His professional web page is <https://jeffreyhooverart.wixsite.com/mysite>.

When Armenian Butterflies Dream has only been performed in Armenia. This tour features the **North American Premiere** of the work.

“*When Armenian Butterflies Dream* was inspired by studying the musical elements and colors of sacred Armenian chant. It also combines the spiritual symbolism of the “rebirth” of the butterfly:

its transformation from larva and eventual emergence as a full adult. The composition of *When Armenian Butterflies Dream* coincided with the 100th Anniversary of the Armenian Genocide in 2015. A digital painting *When Armenian Butterflies Dream*, by the composer, also exists.” – Jeffrey Hoover

***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. 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* 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.

"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