

**Upcoming Events at KSU**  
in  
**Music**

**Thursday, March 4**  
Kennesaw State University  
Choral Ensembles  
Marietta First United Methodist Church  
8:00 pm

**Saturday, March 20**  
Kennesaw State University  
School of the Arts Gala  
Fox Theater

**Sunday, March 21**  
Faculty Recital  
Mary Akerman, guitar  
3:00 pm Music Building Recital Hall

**Sunday, March 28**  
Kennesaw State University  
Honors Recital  
7:00 pm Music Building Recital Hall

**Tuesday, March 30**  
Kennesaw State University  
Concerto Competition Finals  
Stillwell Theater

**Friday, April 2**  
A Chamber Recital  
"Evening of Impressionism"  
8:00 pm Stillwell Theater



Kennesaw State University  
Department of Music  
Musical Arts Series  
presents

**Joseph Eller, clarinet**

with

**David Watkins, piano**  
**Tom Sherwood, percussion**

**Tuesday, March 2, 2004**  
**8:00 p.m.**  
**Stillwell Theater**

36<sup>th</sup> concert of the 2003/2004 Musical Arts Series season

## Program

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### **Arpeggione Sonata, D. 821**

Arranged in g minor by Yoel David

**Franz Schubert**

(1797-1828)

- I. Allegro moderato
- II. Adagio
- III. Allegretto

### **Chromatic Fantasia in d minor for keyboard, BWV 903**

Arranged for solo clarinet by Gustav Langenus

**J. S. Bach**

(1685-1750)

## Intermission

### **Cantos from the Inferno for clarinet and piano (1999)**

**Bruce Saylor**

(b. 1946)

### **Corker for clarinet and percussion (1989)**

**Libby Larsen**

(b. 1959)

He has performed solo recitals throughout the United States, from California to Massachusetts, under the auspices of many colleges, universities and community concert series, including the Eastern Music Festival, University of Tennessee, University of Georgia, Emory University, Wheaton College, the Atlanta Music Club, Guilford College, San Jose State University and other venues. He also performed regularly with 'cellist Roger Drinkall; the duo toured throughout the Midwest and South under the auspices of Allied Concert Services. Mr. Watkins has accompanied Metropolitan Opera sopranos Irene Jordan, Linda Zoghby and Patricia Craig in recital. Mr. Watkins made his solo recital debut in New York at Carnegie Recital Hall in May 1986. Mr. Watkins is an international Steinway Artist.

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## Tom Sherwood

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**Tom Sherwood** has been the Principal Percussionist of the Atlanta Symphony Orchestra since 1999. Originally from Fairfax, Virginia, Tom graduated from the University of Illinois with a BM in Percussion Performance. He received his MM from Temple University, where he studied with Alan Abel, the Associate Principal Percussionist of the Philadelphia Orchestra. Before joining the ASO, Tom was a member of the prestigious New World Symphony, under the direction of Michael Tilson Thomas, with which he made several international tours and numerous recordings. An active teacher and clinician, Tom has presented masterclasses at the 2001 and 2003 Percussive Arts Society International Conventions. He will be making his solo debut with the Atlanta Symphony Orchestra's upcoming season, performing Tan Dun's Concerto for Water Percussion. Tom currently resides in Atlanta with his wife Jessica, their new son Leo, and Patsy the pug.

## David Watkins

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**David Watkins** is director of keyboard studies at Kennesaw State University. He has also served on the summer artist faculty of the Eastern Music Festival. He was a winner of the prestigious Atlanta Music Club Scholarship to attend the New England Conservatory of Music in Boston, where he earned the Bachelor of Music and Master of Music degrees in Piano Performance. He has studied and coached with many renowned artists including Lucille Monaghan, Veronica Jochum, Miklos Schwalb, Robert Helps, Seymour Bernstein, Gary Wolf, Ivan Davis and Lorin Hollander. Mr. Watkins is certified as a master teacher by the Music Teachers National Association. He was President of the American Matthey Association 1994-1998, and was president of Georgia Music Teachers Association from 1994-1996. In addition to his duties at KSU, Mr. Watkins continues to perform and lecture. He presented a piano clinic at the GMEA State Conference in January 2003. In March 2003 he presented a lecture-recital on Liszt's Transcendental Etudes 10, 11, and 12 at the MTNA National Convention in Salt Lake City, Utah. In October 2003, he performed Tchaikovsky's Piano Concerto No. 1 with the Atlanta Community Symphony Orchestra.

Mr. Watkins has performed on the national convention programs of the Music Teachers National Association (Little Rock, Nashville, Salt Lake City), the American Matthey Association (Dayton Art Institute, San Jose State University, Penn State University), and the College Music Society (St. Louis, Toronto). He presented a lecture recital on the Petrarch Sonnets by Liszt at the 1998 National MTNA Convention in Nashville, Tennessee. He also appeared in recital at the 1988 GMTA state convention. His students have received recognition on state, national and international levels. Mr. Watkins has released two commercial recordings on the ACA Digital label.

Mr. Watkins is an active soloist, accompanist and chamber music performer with an unusually varied repertoire at his command. He has performed with the Atlanta Virtuosi Chamber Ensemble in and around his home base of Atlanta and has made appearances with them in such prestigious places as the University of Mexico and the North American Cultural Institute in Mexico City. He has appeared as soloist with the Atlanta Ballet Orchestra, Cobb Symphony Orchestra, Atlanta Wind Symphony, DeKalb Symphony Orchestra. In the 2001-2002 season, he performed Richard Strauss' Burleske with Orchestra Atlanta.

## Program Notes

### History of the Instrument "Arpeggione" and the Sonata of Schubert

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In 1823 a musical instrument maker from Vienna, one G Stauffer created a new instrument shaped like a big guitar. Its six strings were tuned as those on a guitar, although their sound was an octave lower. The fingerboard had frets but the instrument meant to be played as a cello, held between the knees and using a bow. Stauffer named the instrument "guitar-cello" others used the term "guitarra d'amore" or "bowed guitar" and finally it was referred to as "arpeggione".

A friend of Schubert, a good cellist, named V. Schuster, mastered the new instrument. By the request of him, or possibly the inventor, the composer wrote a sonata for the arpeggione in 1824. The sonata was performed only once in private concert. This singular recital was not sufficient for the arpeggione to be accepted, therefore no further works were composed for the instrument, no other artist played it and it fell into oblivion. Today one can see the arpeggione at the Museum of Musical Instruments in Leipzig (Germany). The title page of this arrangement bears its photograph.

In the lifetime of the composer the sonata went unnoticed as well as the instrument. It was 43 years after his untimely death that the work was published (1871), with arrangements for guitar, cello or violin, followed later by many transcriptions for other instruments. Nowadays, the most known versions are for cello and piano.

—Program notes by Yoel David, arranger

### Chromatic Fantasy

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*Chromatic Fantasy* is one of the few fantasies written by the great master **Johann Sebastian Bach** (1685-1750). This celebrated work is known to keyboardists everywhere, and it is thought to have been written no later than 1730. While most of the harpsichord pieces Bach created were used as pedagogical tools, it is interesting to note that *Chromatic Fantasy* was composed to display his own keyboard virtuosity. Belgian-born clarinetist Gustavo Langenus (1883-1957) was responsible for this transcription of the work. He immigrated to the United States in 1910 and became famous for his phenomenal

playing, for his contributions to the literature through his publishing efforts (this work appeared in 1944), and as the foremost authority on the history of the clarinet. Although I had heard of Bach's original work, I only became aware of this version through my colleague Larry McDonald. Always on the lookout for unaccompanied clarinet repertoire, I happened to mention the piece to two colleagues who provided me with a copy. I immediately was taken with by the depth and color of *Chromatic Fantasy*, and had I not known better, its idiomatic quality might have led me to believe it originally was a clarinet piece. I hope its inclusion here might lead to its revitalization-its soulful quality allows much interpretation and expression. In Bach's time, the clarinet was a four-keyed instrument, a far cry from today's standard. It is interesting to ponder what Bach might have written specifically for today's clarinet.

— This program note by

Caroline Hartig,, clarinet professor, Bell State University

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### **Cantos from The Inferno (1999)**

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“Some of the music in my *Cantos from The Inferno* grew from character sketches for solo violin. This incidental music stemmed from a 1998 staged production of excerpts from United States Poet Laureate Robert Pinsky's translation of Dante's great journey into the human psyche. The production was initiated by the Unterberg Poetry Center at New York's 92<sup>nd</sup> Street Y, Jonathan Levi, producer. The production toured the United States and also became a TV show and radio play.

“I was so fond of my little character sketches, and so deeply involved with the wondrous ideas of Dante in Pinsky's remarkable modern version, that Arthur Campbell called to commission me to compose a work for his millennium recording project I had some primary material to start with. The resulting piece, cyclic in nature, is in five sections but played continuously. The whole piece is dominated by my 'Dante' theme – a yearning tune beginning with an ascending minor ninth, falling back through continuous semitones to the initial pitch, perhaps suggested by the poet-narrator's agonizing, mid-life crisis of terror and inability to proceed. The following excerpts from Robert Pinsky's text may provide an outline for my *Cantos from The Inferno*, which I have gratefully and affectionately dedicated to Arthur Campbell, who together with his wife, the pianist Helen Marlais, literally brought this piece to life.”

— Bruce Saylor, composer

He is a member of Pi Kappa Lambda, the International Clarinet Society, College Music Society, American Federation of Musicians, Music Educators National Conference, Georgia Music Educators Association, Chamber Music America and the National Association of College Wind and Percussion Instructors. Mr. Eller is one of the founding members of the Atlanta Clarinet Association and currently serves as vice president of the organization. He plays on Buffet clarinets, Gennusa mouthpieces, Vandoren V-12 reeds and he is a Buffet Crampon educational artist and clinician.

In his spare time, he enjoys playing and coaching ice hockey. You may visit his KSU website at:  
[www.kennesaw.edu/music/BIOS/eller.shtml](http://www.kennesaw.edu/music/BIOS/eller.shtml)

## Joseph Eller

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Assistant Professor of Clarinet, Joseph Eller, is currently in his sixth year at Kennesaw State University. Along with his clarinet studio position, he is coordinator of the undergraduate chamber music program and a member of the music theory faculty. He is also in his seventh season as principal clarinetist of the Cobb Symphony Orchestra.

A native of Ypsilanti, Michigan, Mr. Eller received a Bachelor of Music degree in performance from Eastern Michigan University. He received his masters in performance from Louisiana State University. Mr. Eller worked toward a Doctorate of Musical Arts degree at both LSU and the Peabody Conservatory of Music in Baltimore.

His primary teachers were Laura Ardan, principal clarinetist of the Atlanta Symphony Orchestra; Steven Barta, principal of the Baltimore Symphony Orchestra; Steven Cohen, principal of the Louisiana Philharmonic Orchestra; Ted Oien, principal of the Detroit Symphony Orchestra; and Armand Abramson, former principal of the Israel Philharmonic.

Mr. Eller has given recitals and has been soloist with groups throughout the eastern United States. He is scheduled to tour Austria in the spring of 2004, performing the Stamitz concerto for clarinet and violin with Jay Christy, assistant principal second violinist of the Atlanta Symphony Orchestra. Additionally, he was selected to perform at 'ClarinetFest2004', the annual convention of the International Clarinet Association to be held in July 2004 at the University of Maryland. He currently plays extra with the Atlanta Symphony Orchestra and has played with numerous other orchestras throughout the southeastern United States. He served as principal clarinetist with the 214th Army Band in Atlanta, GA, from November 1996 through July 2000 where he was also a featured soloist on many of their national tours. Mr. Eller is also a member of the professional chamber wind ensemble, Phoenix, which is primarily comprised of musicians from the Atlanta Symphony Orchestra and Atlanta Opera Orchestra. He has performed with clarinetists Sean Osborne and Richard Hawkins and has recorded on the Centaur label as principal clarinet with the Chorus Civitas Chamber Orchestra in Baton Rouge, LA.

Canto I: *Nel mezzo del cammin di vita...*

Midway on our life's journey, I found myself  
In dark woods, the right road lost. To tell  
About those woods is hard – so tangled and rough  
And savage that thinking of it now, I feel  
The old fear stirring: death is hardly more bitter.

Canto I: *The Three Beasts*

After I had rested my weary body awhile  
I started again across the wilderness, ...  
And suddenly – a leopard,  
...lithe, spotted, quick of foot.  
Blocking my path...  
A lion came at me, his head high as he ran,  
Roaring with hunger so the air appeared to tremble.  
Then, a grim she-wolf...  
...she put such heaviness  
Into my spirit, I lost hope of the crest  
...harrying me at such a lope  
She forced me back toward where the sun is lost.

Canto XIII: *Pier della Vigna (A Suicide)*

I am he who possessed  
Both keys to Frederick's heart – and I turned either,  
Unlocking and locking with so soft a twist  
I kept his secrets from almost any other.  
To this, my glorious office, I stayed so true  
I lost both sleep and life. The harlot that never  
Takes its whore's eyes from Caesar's retinue –  
So inflamed Augustus that the honors I claimed  
In gladness were converted into Pain.  
My mind, in its disdainful temper, assumed  
Dying would be a way to escape disdain, ...  
I made my own house be my gallows.

Canto XV: *Brunetto Latini* (Dante's teacher, an accused sodomite)

“And now, although I would say more,  
My speech and walking with you must be brief:  
On the sand, I see new smoke rise ...”  
... and he went off,  
Seeming to me like one of those who run  
Competing for the green cloth in the races  
Upon Verona's field – and of them, like one  
Who gains the victory, not one who loses.

Canto XXXIV: *After Seeing Satan Himself*

As far from Beelzebub as one can be  
within his tomb, a place one cannot know  
By sight, but by the sound a little runnel  
Makes as it wends the hollow rock its flow  
Has worn, descending through its winding channel  
To get back up to the shining world from there  
My guide and I went into that hidden tunnel;  
And following its path, we took no care  
To rest, but climbed; he first, then I – so far,  
Through a round aperture I saw appear  
Some of the beautiful things that Heaven bears,  
Where we came forth, and once more saw the stars.

**Corker** (1989)

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— an early-twentieth-century colloquialism used to describe “someone or something of astonishing or excellent quality” (Random house Dictionary) — explores the interplay and opposition of rhythmic and melodic elements. the clarinet initially assumes the role of jazz soloist, firing off quasi improvised, lyrical phrases. Beneath, the percussion simulates the crisp, driving sixteenth notes of a swing-era drummer. When the percussionist swaps non-pitched percussion for the marimba or vibraphone, this rhythmic function gives way to a harmonic orientation. Larsen explains: “My inspiration for the work is drawn from the 1940's popular musical language, which I love, because the performers were spectacular musicians and because the music speaks the rhythms and harmonic language of contemporary American English.” Robert Spring,, Professor of Clarinet at Arizona State University, commissioned *Croker*, which received its first performance at the International Clarinet Society Convention in July, 1991.  
—Todd Sullivan