

Resurgam Quartet

March 20, 2022 • Valley Regional High School

Essex
Winter
Series

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ESSEX SAVINGS BANK

THE 2022 FENTON BROWN EMERGING ARTISTS CONCERT

Resurgam Quartet

Harry Kliewe, *soprano saxophone*

Colette Hall, *alto saxophone*

Sean Tanguay, *tenor saxophone*

Michael Raposo, *baritone saxophone*

PROGRAM

Carmen Fantasy

(arr. Sean Tanguay)

François Borne (1840-1920)

Oblivion / Libertango

(arr. Sean Tanguay)

Astor Piazzolla (1933-1990)

A Schumann Bouquet

(arr. William Bolcom)

Robert Schumann (1810-1856)

~ INTERMISSION ~

String Quartet in d minor, No. 14, D 810

"Death and the Maiden"

(arr. Sean Tanguay)

Franz Schubert (1797-1828)



Main Street Ivoryton, Connecticut 06442

Program Notes

by Resurgam Quartet

Carmen Fantasy – Borne (arr. Sean Tanguay)

Borne's *Carmen Fantasy* is derived from the opera *Carmen* by Georges Bizet. One of the most performed operas in the world, *Carmen* has inspired not one, but two orchestral suites and countless adaptations. The opera follows its titular character, *Carmen*, an amoral and strong-willed woman who is free from restraint. A musical fantasy typically has little or no formal structure, unlike a sonata or fugue, and themes are interwoven in a kind of stream of consciousness. The piece opens with a short introduction that suggests the drama to follow with a focus on the menacing "fate motive" repeated as an omen of death. In this arrangement, the famous "*Habanera*" is treated to flashy virtuoso turns for each of the four voices of the quartet, featuring highly embellished and devilishly twisted figures that are joined together without pause.

Oblivion / Libertango – Piazzolla (arr. Sean Tanguay)

Argentinian composer Astor Piazzolla is best known for revolutionizing the tango, incorporating elements from jazz and classical idioms to create "nuevo tango." *Oblivion* is a milonga, a song form that predates the tango. This haunting and nostalgic melody was written and recorded to accompany a screen adaptation of Luigi Pirandello's *Enrico IV*, directed by Mario Bellochio. The story centers around an actor who is injured and then falls unconscious while playing the character of Henry IV, and Piazzolla's theme provides a "strong point of contact" with the sadly delusional lead character. *Libertango* is one of Piazzolla's most popular compositions, and has been recorded over 500 times by artists from Yo-Yo Ma to Grace Jones. The title comes from a combination of the words *libertad* (liberty) and tango, and reflects both Piazzolla's liberation from the traditional tango form and from the political and military restrictions he had lived under in Argentina.

"*Libertango* stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any exterior pressure." — *Astor Piazzolla*

A Schumann Bouquet – Schumann (arr. William Bolcom)

Pulitzer Prize-winning composer William Bolcom arranged six of Robert Schumann's piano pieces for Grammy Award-winning PRISM saxophone quartet in 2016. The six works included are *Lieber Mai* (*Beloved Maytime*), *Knecht Ruprecht* (*The Bogeyman*), *Sheherazade*, *Ländler*, *Sehr langsam*, and *Lied italienischer Marinari*. In Bolcom's words:

"I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair continually makes things worse and worse instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing

to offer but pain at best, whom enthusiasm (at least of the stimulating variety) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being? My peace is gone, my heart is sore, I shall find it nevermore. I might as well sing every day now, for upon retiring to bed each night I hope that I may not wake again, and each morning only recalls yesterday's grief."

Invented about the time the pieces in *A Schumann Bouquet* were composed, the saxophones were perhaps mostly intended for band use (in French the orchestre d'harmonie), would be frowned on by orchestras, and still are in some quarters. This schism may be why the saxophone literature is still so separate from the classical canon. Debussy wrote a *pièce de concours* for the Conservatoire not knowing much of anything about the instrument; Vaughan Williams and Walton used it also, but these are rare instances. It was not until the middle of the 20th century that more composers began to take the saxophone seriously.

The PRISM Quartet is at the forefront of the current expansion of saxophone literature; I've had a wonderful experience writing for them as have so many others. I think my idea of arranging this set of short Robert Schumann piano pieces for them as a gift is an attempt to bridge the schism mentioned above, opening the gate to a wider potential expressivity for the saxophone by connecting it with the rich musical past.

I have loved Schumann's music since boyhood, not only the major piano works like *Carnaval*, *Humoreske*, and *Kreisleriana* but also the many modest short pieces. *Album for the Young*, dating from 1848, is an often-overlooked rich source. Even the technically easy opening pieces are full of poetry, and the interpretative challenges in some later ones are as profound as in Schumann's larger works (see for example *Sehr langsam*, the fifth "flower" in *A Schumann Bouquet*). These are not just teaching pieces without depth, and I suspect the major difference between the *Album* and most music intended for teaching is the presence of that depth."

String Quartet in d minor, No. 14, D 810, "Death and the Maiden" – Schubert (arr. Sean Tanguay)

Schubert wrote his d minor string quartet in March 1824, shortly after he returned from a hospitalization due to later stages of syphilis. The work was originally intended to be part of a trio of quartets along with the earlier a minor quartet that would be published together, however the d minor quartet was not published until three years after Schubert's death. First performed privately on February 1, 1826, the d minor quartet is nicknamed "Death and the Maiden" (not a nickname given by Schubert) because the theme of the slow second movement is derived from the piano part of Schubert's song "Death and the Maiden", D. 531. The text of "Death and the Maiden" is taken from a Matthias Claudius poem:

– *The Maiden*

"It's all over! alas, it's all over now!
Go, savage man of bone!

I am still young – go, devoted one!
And do not molest me.”

– *Death*:

“Give me your hand, you fair and tender form!
I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms.”

The piece begins with a dramatic opening gesture that is the string quartet equivalent of the opening of Beethoven’s Fifth Symphony. The first movement then utilizes triplet figures that create an urgently driven and defiant mood. The slow second movement features five variations; triplets that recall the first movement, a melody in the cello (baritone saxophone), fortissimo full quartet gestures, a whimsical G Major treatment, and finally a return to the original melodic character of the theme. The third movement scherzo transforms a German dance into forceful energy with syncopations and sforzando jabs. The final movement is a saltarello, or leaping dance, with a galloping main theme that is reminiscent of Schubert’s *Erlkönig*. The movement undulates through several tumultuous climaxes until it comes to a breathless conclusion.



Resurgam Quartet

Harry Kliewe, *soprano saxophone*

Colette Hall, *alto saxophone*

Sean Tanguay, *tenor saxophone*

Michael Raposo, *baritone saxophone*

The Resurgam Quartet formed in 2015 at the Hartt School in Hartford, CT. Its current members are Harry Kliewe (soprano saxophone), Colette Hall (alto saxophone), Sean Tanguay (tenor saxophone), and Michael Raposo (baritone saxophone).

Dedicated to expanding the saxophone quartet body of work, Resurgam’s latest commission, *I Could Hold This, I Could Not*, premiered in early March 2020 at the North American Saxophone Alliance’s Biennial Conference. The Quartet performed their

previous commission, *Breaking Point*, as soloists with the Tri-County Symphonic Band in Marion, MA. Both pieces will be available on their first commercial recording titled *Breaking Point* which will be released in March 2022.

Resurgam has presented concerts of new works at both the Queens New Music Festival and the Hartford New Music Festival, and will continue to collaborate with visionary composers to create exciting saxophone quartet repertoire.

The Quartet advanced to the semi-final round at the prestigious international Fischoff Chamber Music Competition in both 2016 and 2017 and won the 2016 Paranov Concerto Competition at the Hartt School where they performed William Bolcom's Concerto Grosso.

Education is an important part of Resurgam's mission. The Quartet has presented masterclasses, educational concerts and performances in New York City, Massachusetts, Connecticut, Rhode Island, and Indiana.

The Resurgam Quartet is dedicated to engaging audiences in exciting saxophone quartet repertoire. For recordings, full performance schedule, and more information please visit www.resurgamquartet.com.

Harrison Kliewe (soprano saxophone) is a highly sought-after multiple woodwind player, chamber musician, and teacher based in Hartford, Connecticut. He regularly performs throughout Connecticut in pit orchestras, including the Goodspeed Opera House, Playhouse on Park, The Norma Terris Theater, and the Ivoryton Playhouse. He recently had the privilege of serving as the principal oboist with the Ballet Theater Company of West Hartford for the premiere of *Speranza*, a new ballet by Mark Mazzarella and Sean Pallatroni.

Harry graduated from the Hartt School in 2017 with a BMus in Saxophone Performance. He is an adjunct faculty member at Hartt where he teaches woodwind methods, as well as the woodwind instructor at the Rectory School in Pomfret, Connecticut.



While at Hartt, Harrison won the 2016 Paranov Concerto Competition as a soloist and the 2015 competition with the Resurgam Quartet. He has played with several ensembles including the New Haven Symphony, Waterbury Symphony, the Hartford Gay Men's Chorus, the Farmington Valley Symphony, and the College Light Opera Company of Falmouth, Massachusetts.

A native of Stamford, Connecticut, Harry resides in the city of Hartford.

Colette Hall (alto saxophone) graduated with her Doctorate in Saxophone Performance from the University of Hartford's Hartt School in Hartford, Connecticut, in May 2015. She also earned a Master's Degree in Performance from Duquesne University in Pittsburgh, Pennsylvania, and graduated summa cum laude with a Bachelor's Degree in Music Education from the Crane School of Music at SUNY Potsdam in Potsdam, New York. In the spring of 2011, Colette served as Adjunct Professor of Applied Saxophone at Duquesne University and previously served as the Hartt Saxophone Studio Teaching Assistant. In addition to performing, Colette is also the Artistic Operations Manager for the Hartford Symphony and teaches private saxophone lessons in the Greater Hartford region. A native of the Hudson Valley area in New York, Colette currently resides in



Wethersfield with her cats Hank and Waldo.

Sean Tanguay (tenor saxophone) is a classical saxophonist, recording engineer, and commercial pilot based in Tampa, Florida. He studied saxophone and music production at the Hartt School of Music and graduated with a Bachelors of Music degree in 2017. He is a founding member of the Resurgam Quartet and serves as their tenor saxophonist.

As a saxophonist, he has performed all across the northeast in venues ranging from local high schools to Seiji Ozawa Hall at Tanglewood. He has performed with groups such as the Hartt Wind Ensemble, Foot in the Door ensemble, Boston University Tanglewood Institute's Young Artist Orchestra, and the Nutmeg Symphony Wind Ensemble.

As a recording engineer, he has worked with artists such as the Emerson Quartet, the Miro Quartet, the Brentano Quartet, the Viano String Quartet, and the Percussion Collective. He has served as a recording engineer for the Yale School of Music, Norfolk Chamber Music Festival, Boston University Tanglewood Institute, as well as a freelance recording engineer for artists including the Hartford Symphony Orchestra.

Sean began flying in 2018 and received all of his certificates and ratings in New Jersey. He then became a flight instructor and has taught students from all ages and backgrounds how to fly. He is an avid flyer and is excited to begin his airline career in March.



Michael Raposo (baritone saxophone) is a multiple-woodwind instrumentalist and educator in NYC performing on all clarinets, saxophones, flutes, and bassoon. He holds a Bachelor's degree in Music Education from University of Hartford's Hartt School of Music, and a Master's degree in Multiple Woodwind performance from New York University. Raposo enjoys a diverse playing career in a variety of settings as a freelancer in the city. He had the privilege of playing the low reed chair for Aretha Franklin's Birthday celebration at the Mohegan Sun Arena. Raposo has been featured as a concerto soloist with the Hartt Wind Ensemble (February 2016) and the Tri-County Symphonic Band (June 2016, March 2018). Raposo is a passionate educator, and is on faculty at the Grace Church School and the University of Hartford.

