

A stylized, high-contrast illustration of a man in a tuxedo with a red bow tie, holding a clarinet. The background is a dark, teal-toned cityscape with a building featuring a cylindrical tower and a sign that reads "Madison Avenue".

POTENZAmusic

MADISON AVENUE

**WESLEY
FERREIRA** CLARINET

COLORADO STATE UNIVERSITY WIND ENSEMBLE (PERSONNEL FROM AUTO '66)

PICCOLO

Stephanie Munroe

FLUTE

Amy Coup
Lindsey Goris
Alina Osika
Mando Surito*
Chloe Patrick

CLARINET

Aleaha Harkins
Nicole Jensen
Sean O'Connor
Rachel Rice
Hilary High
Mallorie Stringfellow
Thomas Wilson*

BASS CLARINET

Josh Garcia

OBOE

Steven Amburn
Shane Werts*

ENGLISH HORN

Caleb Bradley

BASOON

Lynn Bonomo*
Kenneth Compton

CONTRABASSOON

Jessie Sawyer

ALTO SAXOPHONE

Ben Strauss*
Elliot Schwebel

TENOR SAXOPHONE

Nick Curren

BARITONE SAXOPHONE

Nathan Wilson

HORN

Christine Bass
AJ Williams
Mely Farquhar
Kevin Olson

TRUMPET

Tony Whitehead
Jon Gray
Matt O'Connor
Ryan Sullivan

Mackenzie Sutphin
Scott Webber*
Chris Westphal
Ian Schmidt

TROMBONE

Logan Kingston*
Blaine Lemanski
Dave Ellis
Jesse Sylvester

BASS TROMBONE

Dan Morris

EUPHONIUM

Noah Dunlap

TUBA

Zach Garcia
Christopher Krueger*
Charlie Mathews

PERCUSSION

Landon Adams
Matt Carroll
Chris Dighero*
Nick Rose
Ryan Seyedian
Katie Cassara

*Principal

BIOGRAPHIES:

Wesley Ferreira is quickly becoming one of the prominent clarinetists of his generation. Born in Canada to parents of Portuguese heritage, Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. He joined the music faculty at Colorado State University in 2011 as Assistant Professor of Clarinet following four years in the position of single-reeds instructor at Mount Allison University in Canada. He has been a featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporations. Ferreira has been lauded for his "beautiful tone, smooth and lyrical playing" and "technical prowess, as well as his sense of line and phrasing" by The Clarinet magazine. International conference performances include the International Clarinet Association's annual ClarinetFest (2009, 2010, 2011, 2012, 2014), the Canadian University Music Society (2011), and the International Clarinet and Saxophone Festival in Xi'an, China (2005). Ferreira has given performances and masterclasses at numerous colleges and universities throughout North America. He demonstrates a commitment to teaching and pedagogy, and contributes regularly to The Clarinet and Canadian Winds journals. Equally at ease performing the masterworks as well as contemporary pieces, Ferreira shows avid support for new music by frequently commissioning and premiering works. His latest disc with Soprano Helen Pridmore, entitled "Beyond the Shores and the Ships" on the CentreDiscs label, features the new music of nine composers, and was recently awarded 2013 Classical Recording of the Year at the East Coast Music Awards. His first debut solo album entitled "Madison Avenue" will be released in 2014 on the Potenza label. Ferreira holds degrees from the University of Western Ontario (B.Mus.) and Arizona State University (M.Mus. & D.M.A) studying with clarinetists Robert Rissling and Robert Spring, respectively. He is a D'Addario Performing Artist/Clinician and a Selmer Paris Performing Artist, performing exclusively on the new Privilege clarinets.

To learn more about Wesley Ferreira, please visit his website: www.wesleyferreira.com



Gail Novak, a resident of Mesa, Arizona, is in demand as a collaborative artist in the United States and abroad. Gail performs often at Arizona State University and in the Phoenix area with university faculty, students, and guest artists. She has served as an official accompanist for International Clarinet Association ClarinetFests in Tempe, Columbus, Ostend, Tokyo, Norman, North Ridge, Lincoln and International Trumpet Guild, International Double Reed Conferences and the National Flute Conventions, the national trumpet competition in Fairfax, Virginia, as well as being the featured collaborator at the Oklahoma Clarinet Symposium for many years in Norman, Oklahoma. She has played with David Shifrin, Jon Manasse, and Larry Combs among others. Gail can be heard on "Shamanic Journey" with Deanna Swoboda, tuba, "Mythos" with Jana Starling, clarinet, PotenzaMusic, "Child's Play" with Kelly Johnson, clarinet, on PotenzaMusic, "One More Dance", also on PotenzaMusic and "Inside Out" on Crystal both with Tom McCaslin, tuba, as well as "On Coming Traffic" with Robert Spring. Other cds can be found on Summit Records.

Clarinetist **Copper Ferreira** has enjoyed a professional career that has taken her across North America and overseas. She completed her undergraduate degree at Brevard College (NC), under the tutelage of David Kirby where she attended the prestigious Brevard Music Center in 2002. In 2005, Copper completed a Masters in Clarinet Performance at Arizona State University under Dr. Robert Spring, after which she made her international debut at the Xi'an International Clarinet and Saxophone festival in Xi'an, China. She also attained a Masters in Music Theory degree at the University of Western Ontario, where she began her research into the influence of music theory on performance.

While in Canada, Copper served as principal clarinet with the Stratford Civic Orchestra, the Charlottetown Festival Orchestra in their production of "Anne" and as second and bass clarinetist with Symphony New Brunswick, Symphony Nova Scotia, and the Prince Edward Island Symphony. She also held a teaching position at Mount Allison University, teaching music theory and studio clarinet. After relocating to Colorado in 2011, she has performed with the Colorado Ballet, the Greeley Philharmonic, and the Fort Collins Symphony. Copper now serves as the bass clarinetist with the Wyoming Symphony.


Copper is currently on faculty at Colorado State University, teaching music theory and performing regularly as a freelance musician in and around the Northern Colorado area.

Dr. Christopher Nicholas is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University in Orange, California. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming, Grinnell College, and Kirkwood College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA). An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship. A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America. Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the Societe Musicale D'Alaquas in Valencia, Spain, and was recently named guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the Sistema de Coros, Bandas, Y Orquestas de Guatemala. He also currently performs with and serves on the faculty of the Opera Maya summer opera festival, based in Tulum, Mexico.

NOTES FROM THE COMPOSER, NIKOLA RESANOVIC:

Sonata for Bb Clarinet and Piano is a 10 minute work cast in four short contiguous movements which borrow their titles from a catch phrase popularized by Carl Perkin's opening lyrics to "Blue Suede Shoes." The movement titles were added after the work was completed and are seen by the composer as a fitting expression of the showy style and character of the piece. The mixture and blending of cross-cultural idioms is central to the composition as a whole. The work makes heavy use of the split Major/minor 3rd as a unifying device appearing in each of the four movements amidst otherwise contrasted thematic and





stylistic elements. The brief opening movement morphs through several very diverse rhythmic and harmonic styles with the tempo of 16th note being the underlying constant. The second movement overlays modal harmonies in the piano part with an intense 'bluesy' melody played by the clarinet. A solo cadenza for movement three serves as a bridge combining motivic and thematic elements from each of the earlier movements and anticipating the fourth and final movement. The boisterous finale is a slightly indulgent detour into the pseudo-ethnic world of the modern Balkans.

The music of **Nikola Resanovic** has been performed at hundreds of music festivals and concerts throughout the United States, Europe, Asia, South America, Australia and Africa.

His compositions have been performed by the Cleveland Orchestra, Jacksonville Symphony, Cairo (Egypt) National Symphony, Odessa (Ukraine) Symphony, Toledo Symphony, Greater-Palm Beach Symphony, Akron Symphony, Mansfield Symphony, Lima Symphony, Tuscawawas Philharmonic,

Cleveland Orchestra Youth Orchestra, Akron Youth Symphony, The Contemporary Youth Orchestra, Ludwig Symphony (Atlanta) Cleveland Orchestra Trio, Coryton Ensemble, Solaris wind quintet, Paragon Brass Quintet, Chicago Brass Choir, Etesian wind quintet, the Prairie Winds, the Burle Marx Trio, the Australian Ensemble Liaison, the Crescent Duo, the grammy nominated Imani Winds and numerous individual performing artists.

Born in Derby, England in 1955, Nikola Resanovic is of Serbian heritage and has lived in the United States since 1966. He is a graduate of the University of Akron, School of Music and the Cleveland Institute of Music where he studied Composition with Donald Erb and received his Doctor of Musical Arts degree in 1981.

A recipient of the 2003 Cleveland Arts Prize, Nikola Resanovic is presently Professor of Music at the University of Akron, School of Music where he has taught music Composition and Theory since 1983. In addition, he supervises the school's new Electronic Music Facility which he designed and implemented.

For more information about the composer, his music and his activities visit his website at:
www.nikolareсанovic.com

NOTES FROM THE COMPOSER, JEFF LAMBERT:

Dissonant Grooves for B-flat clarinet is the first in a series of works for an unaccompanied soloist in which the guiding principle is that the pitches chosen may be dissonant, but that the rhythm should be accessible to the average listener. In other words, even if the notes are strange, one should be able to clearly discern the beat. In keeping with my preferred method of composition, it was written in collaboration with clarinetist, Kate Berning-Alfred. Later revisions were also made while working with clarinetist, Patrick O'Keefe, who performed the piece at the International Clarinet Association's annual convention (2012). As a performer myself, I value idiomatic writing, and strive to make my pieces fit on the instrument well. Their input was invaluable to this end.

Guitarist and composer, **Jeff Lambert**, has performed extensively as a soloist and ensemble musician. He has released three solo albums and enjoys working with composers to present new works. As an ensemble musician, he has shared the stage with a variety of world-class artists including members of the Lyric Opera of Chicago and Saint Paul Chamber Orchestra, the Minnesota Contemporary Ensemble and Zeitgeist. In addition, Jeff was a member of the Minneapolis Guitar Quartet (MGQ) for ten years. As a member of the MGQ, he performed concertos with the Saint Paul Chamber Orchestra, Minnesota Orchestra, Austin Symphony Orchestra, Wisconsin Chamber Orchestra and others.

As a composer Jeff has written for a variety of instrumentations including orchestra, drumset, percussion ensemble, electric guitar, guitar ensemble, clarinet, violin, and marimba among others. When composing, he prefers to collaborate directly with a specific performer or ensemble. His music has been programmed on National Public Radio, Minnesota Public Radio, Twin Cities Public Television, WFMT in Chicago, and Wisconsin Public Radio. A full album of his works is currently in production.

Jeff holds Master of Music and Doctor of Music degrees from Northwestern University. He teaches at MacPhail Center for Music in downtown Minneapolis where he enjoys working with students in a variety of styles including rock and roll where he can revisit his roots as a musician on a weekly basis.

NOTES FROM THE COMPOSER, ALASDAIR MACLEAN:

The original version of **Without Further Ado II** was written for clarinet, trumpet and piano. At Wesley Ferreira's suggestion, I re-wrote the work for two clarinets so he and his wife Copper Ferreira could perform and record it. The two clarinet version works very nicely; there is a constant interplay between the two lead instruments, and the piano adds its own special flavor with crashing chords and, at times, bebop-like syncopation. A collage of shifting textures and motivic trade-offs, Without Further Ado II is an animated momentous work.

Composer **Alasdair MacLean** grew up in Liverpool, Nova Scotia, Canada, where, after youthful piano and voice lessons, he spent his teenage years playing in rock and prog-rock bands. Initial composition studies began at Mount Allison University, and continued at the Juilliard School, McGill University, the University of Toronto and L'Ecole d'Arts americaines in Fontainebleau, France where he received the Diplome d'Honneur in Composition.

Alasdair MacLean has completed more than 40 professional commissions, for a wide variety of musical ensembles and soloists, and in a number of contexts, including concert music, school music, music theatre and opera.

Highlights of MacLean's career include a successful four-year stint as composer-in-residence with Symphony Nova Scotia for which he wrote six works: three for orchestra, and one each for narrator and orchestra, chorus and orchestra, and piano and orchestra. Following this came a three-year composer-in-residence position with Debut Atlantic, the classical chamber music touring organization based

in Halifax; during this residency, MacLean wrote nine works for selected Debut Atlantic soloists or ensembles.

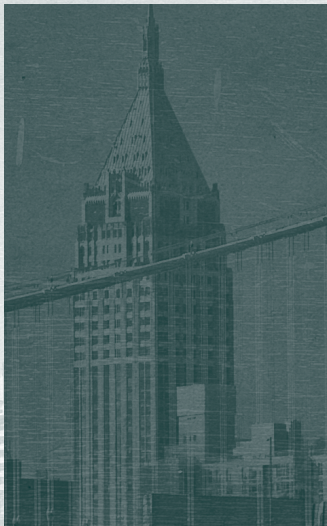
During the course of these two residency positions, Alasdair MacLean was involved in significant educational outreach throughout Atlantic Canada; visiting over 30 public schools and universities to give workshops, lead creative projects, and collaborate with teachers in their music programs.

Alasdair MacLean has been involved in many aspects of the professional music world during his career - as adjudicator, arts jury member, workshop participant and leader, and as a writer about music.

NOTES FROM THE COMPOSER, NICK DIBERARDINO:

'Madison Avenue' is a work full of whimsy, bustle, and effervescent energy. Composed with New York City's famous Madison Avenue in mind, this piece attempts to capture the action of New York's busy streets, the mass of its towering buildings, and the thrill—and occasional anxiety—of participating in its frenetic rituals. Madison Avenue's celebrated advertising history plays a role here, as well; I like to think you can hear somewhere in the work the furious typing of secretaries or the insistence of a hard sell. Above all, this is a playful piece, a romp and a gallop, a miniature rhapsody carrying the spirit and drive of the city. In it, I hope you hear an unbridled enthusiasm and unyielding optimism, both marked on the music by the persistent energy of the human spirit.

Nick DiBerardino (b. 1989) is a composer of concert music, electronic music, and film music. He attended the University of Oxford on a Rhodes Scholarship, where he earned an M.Phil with distinction, co-founded and chaired the Oxford Laptop Orchestra, and was awarded the John Lowell Osgood Memorial Prize for composition. He received his bachelor's degree at Princeton University, where he founded the Undergraduate Composers Collective, was elected early to Phi Beta Kappa, and was awarded the Edward T. Cone Memorial Prize for excellence in music theory and composition. His concert music has received recognition from the Music Teachers' National Association, the National Federation of Music Clubs, the New York Art Ensemble, the Definients Project, and ASCAP, and in 2013 he was named a featured composer by the Boston New Music Initiative, the overall winner of the Portland Chamber Music Festival Composition Competition, and the recipient of the soundSCAPE Composition Prize. Nick's music has been premiered in several countries, including a recent





performance at London's Barbican Centre. He has furthered his studies through the New York Youth Symphony, the European American Musical Alliance, the Brevard Music Center, the Aspen Music Festival, the Norfolk New Music Workshop, the highSCORE festival, the soundSCAPE festival, and the Bowdoin International Music Festival, where his work was featured on the Charles E. Gamper Festival of Contemporary Music. Consistent with his belief in the transformative power of music, Nick co-founded "Back in Tune," an initiative designed to provide underserved students in Bridgeport, Connecticut with musical instruction and to collect, refurbish, and distribute used instruments on their behalf. Nick is currently pursuing an M.M. in composition at the Yale School of Music. He hopes to continue to reach out to new audiences throughout his career, seeking always to spread his passion for music and to harness its powerful ability to draw communities together.

NOTES FROM THE COMPOSER, JAMES M. DAVID:

Auto '66 - The automobile, perhaps more than any other piece of technology, inspires strong emotional reactions in people, and certain cars seem to transcend their role as means of transportation to become works of art. My clarinet concerto is about three such vehicles that were built in 1966. They were chosen for their historical significance, physical beauty, and ability to inspire their owners. Further, all three cars have different national origins, which allowed me to draw from the native music for each.

First up is the Lamborghini Miura, the original mid-engine "super-car." In this movement, the opening "coloratura" cadenza quickly leads into a breathless Italian tarantella. This is then morphed into

an Afro-Cuban rumba, a similarly energetic Latin dance in a compound meter. Finally, a brief slow section depicts the racer headed far into the distance only to suddenly and violently meet its end.

Since all cars should be fast, the usually slow middle movement is replaced with a brief scherzo that depicts the tiny British rally car known as the Mini Cooper S. Two works of Gustav Holst serve as source material: the intermezzo from his First Suite in E-flat and "Mercury" from The Planets. Motives from both pieces swirl around constantly with occasional bits of Morse code that spell out the name of the car.

Last, but not least, is the Pontiac G.T.O., the first true muscle car. Many forms of American music are on display from funk to metal to hard bop with a special nod to the legendary Artie Shaw. Percussion plays a crucial role as the famous "Amen Break" takes on several different guises. This work is dedicated to my father who taught me to love cars and bands, and to my wife who taught me to love the clarinet.

James M. David (b. 1978) is assistant professor of composition and music theory at Colorado State University. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the National Assoc. of Composers, USA Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), the International Saxophone Symposium and Competition, and the Atlantic Coast Conference Band Directors Association. His works have been performed at more than forty conferences and festivals throughout North America, Europe, and Asia. These events include the Society of Composers, Inc. National Conference, College Music Society Conferences, the MTNA National Conference, three World Saxophone Congresses, the Percussive Arts Society International Convention, and six International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Radnofsky-Couper Editions, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Summit, Albany, Luminescence, and MSR Classics labels.

Find out more at www.jamesmdavid.com

NOTES WRITTEN BY K. DAWN GRAPES:

Roberto Cognazzo described his ideal compositional style as one that borrows and develops the music of others in an amusing and entertaining manner. **Rotazione Tre** is a perfect example of his philosophy. Its title is even a pun on Cognazzo's inspiration: the music of famed Italian film composer Nino Rota. The piece is the third of three "Rotations," or circular paths, all based on themes found in Rota scores. For example, one featured melody is adapted from a scene in *Lo Sceicco Bianco* ("The White Sheik"), a collaboration with Rota's most illustrious colleague, filmmaker Federico Fellini. Cognazzo originally set this thematic medley for flute and guitar and later adapted it for B-flat clarinet, bass clarinet, and piano. Like a carnival ride, the trio version transports the listener on a constantly moving spiral of cinematic Italian waltzes, clownish dances, and aria-inspired strains of ruined fortunes and loves lost.

Roberto Cognazzo has been performing professionally since 1967. He performs as both a solo artist and with orchestras on the organ, harpsichord and piano as well as with chamber music ensembles and a variety of artists.

Born in 1943 in Montiglio Monferrato in the Piedmont region of Italy, he took up a career in music in 1967 and has worked in various fields. As a performer (piano, organ, harpsichord and fortepiano), he has over 3000 concerts to his name, both as a solo artist and in collaboration with well-known instrumentalists and singers.

He taught at the Verdi Conservatory in Turin from 1968 to 2003 where he trained a number of students who today teach themselves at Italian conservatories. He sits on national and international panels, judging piano, singing and chamber music and has recorded over 50 albums and CDs for piano, chamber music and organ. Roberto also composes choral and chamber music.

NOTES WRITTEN BY K. DAWN GRAPES:

A North American CD premiere of Aleksandar Obradović's **Mikro-sonata** is long overdue. Its first two movements are early explorations of the potential of multi-phonics and other extended techniques for clarinet. The fanciful, jazz-inspired Praeludium draws the listener in and provides a stark contrast for the haunting tones of the Arietta that follows. A quirky but fun Fughetta rounds

out the composition, challenging the clarinetist to highlight a theme that would normally be found in imitation, but in this case is presented by a solo instrument. Obradović, perhaps the most prolific and respected twentieth century Serbian composer, dedicated both this work and a previously composed clarinet concerto to his countryman Milenko Stefanović, who first recorded each of them.

Aleksandar Obradović (1927-2001) was a Serbian composer, pedagogue, author, and music critic who held positions as resident composer and professor of music at the Academy of Music in Belgrade, and chancellor of the University of Arts in Belgrade.

As one of the most prolific composers of Serbia, Obradović composed over 200 pieces in various settings including solo instrumental, chamber music, and vocal works. He is perhaps better known for his significant output of symphonic works, including eight symphonies, and several concerti and song cycles. Following formal studies in composition in Serbia, Obradović pursued further studies in London and in 1966-67 at the Columbia-Princeton Electronic Music Center. His music has been described as spanning a range from neoclassicism to neoexpressionism, showing a bold harmonic quality and concentration on tightly-knit formal structures. While his earlier works use extended tonality and rich orchestration. His later compositions would use 12 tone methods, electronic music, and minimalist techniques.



MADISON AVENUE

WESLEY
FERREIRA

CLARINET

Produced By: Robert Spring (1-9, 11), Joshua Gardner (10)

Recorded At: Tempest Recording Studio (Tempe, AZ) (1-11), Griffin Concert Hall (Fort Collins, CO) (12-14)

Recording Engineer, Digital Editing: Clarke Rigsby (Tempest Recording – Tempe, AZ) (1-11), Dan Butcher (12-14)

Mastering Engineer: David Shirk (Sonorous Mastering – Maricopa, AZ)

Publisher Information: Potenza Music (1-5), Nikola Resanovic Copyright Control (6-9), Roberto Cognazzo Copyright Control (10), Jeff Lambert Copyright Control (11), James M. David Copyright Control (12-14)

Pianist: Gail Novak

Additional Musicians:

Without Further Ado II

Copper Ferreira, clarinet

Rotazione tre

Copper Ferreira, bass clarinet

Auto'66

Christopher Nicholas, conductor

*Wind Ensemble musicians listed in liner notes

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