

# Playback

is a virtuosic work that explores ways in which two different instruments can interact. At times the saxophone and bass trombone are supporting each other, as a bass line would support a solo

instrument in a jazz combo. At other times, they blend together as if a newly designed instrument were creating complicated, interwoven melodies. The differences in sound production between the saxophone and bass trombone helped to guide how I would approach these different concepts, and the virtuosity of Lois and Matt gave me ample room to explore. — Kevin Ames

**Kevin Ames** is an avid composer and saxophonist who writes works for a variety of instrumental ensembles including vocal works, pieces for solo instrument, and electronic media. His compositions have been performed at venues throughout the United States and in Europe. He is the recipient of the 2010 Arizona State University Composition Competition awarded for his flute chamber concerto, *L'envoi*. Recent performances and premieres include *Not These Hills* for alto saxophone and piano, *Nightlife* for alto saxophone, clarinet and piano, and *Labyrinthus* for saxophone quartet. Kevin has performed extensively in improvisation ensembles with his wife, pianist Liz Ames, collaborating with other musicians, poets, and dancers. Along with flutist Penélope Quesada, Kevin and Liz have formed *The Américas Trio*, an ensemble dedicated to promoting new works by emerging composers from North and South America. Kevin has previously studied composition with Andrew Waggoner, Daniel Godfrey, and Marc Satterwhite; saxophone with Ronald Caravan and John Moore and has been on the faculty at Syracuse University. He is currently working toward his DMA in composition from Arizona State University where he has studied with James DeMars, Jody Rockmaker, Glenn Hackbarth, Rodney Rogers, and Roshanne Etezady. [www.kevinamescomposer.com](http://www.kevinamescomposer.com)

Three 19th century, French art songs by **Gabriel Faure** and Camille **Saint-Saëns** capture both bucolic and simple pastoral love with references to music in nature expressing the song of lovers, found in both *Viens!* (1856), Saint-Saëns, and *Puisqu'ici-bas toute âme* (1872), Faure, and also the painful longing and grief of love in *Pleurs d'Or* (1896), Faure. Translated into "Tears of Gold," *Pleurs d'Or* is originally for mezzo soprano and baritone with text by Albert Samain. Both *Viens*, for soprano and baritone voice, and *Puisqu'ici-bas toute âme*, for soprano and tenor voice, have text by the French romanticist poet, Victor Hugo.

The high-spirited and effervescent **DUO** was composed for the husband-wife Wozniak Duo, Lois Hicks-Wozniak saxophone, and Matt Wozniak bass trombone. The first movement is titled "Lyrical Lois," beginning "with sweet serenity" and giving way to a second theme marked "with an innocence." The music of this movement is very melodic and contrapuntal. The second movement is a true finale, titled "Chopper's Rag." "Chopper" was the name we all gave Matt when we were together at the Eastman School of Music in the early 90's. This is a phantasmagoric ragtime romp letting out all the stops. — Carter Pann

Composer/pianist **Carter Pann** has written for and worked with musicians around the world, garnering performances by ensembles such as the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of





New York and Chicago, and countless wind ensembles. He has written for Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble and many concert pianists. His String Quartet No. 2 “Operas” was commissioned by the Takács Quartet to premiere in the 2015–16 season. Pann has been awarded a Charles Ives Fellowship, a Masterprize seat in London and five Morton Gould ASCAP awards (including a Leo Kaplan award) over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. He currently teaches at the University of Colorado in Boulder. [www.carterpann.com](http://www.carterpann.com)

The recitative and aria, *Laß, o Welt, mich aus Verachtung* from **J.S. Bach’s** Cantata BWV 123, *Liebster Immanuel, Herzog der Frommen*, for the Feast of the Epiphany, is originally for bass voice with flute obligato and continuo. Expressing a profoundly different love from the French songs, is a love of grace and sacrifice, as an excerpt of the translated text in the recitative includes, “What does it matter how many enemies surround me? Death itself has no power; victory is already assured for me because my Jesus shows himself to be my helper.” As saxophone and bass trombone are already a departure from the original instrumentation, piano is employed for the continuo, although organ has worked equally as well. The ornamentation in the flute (soprano saxophone) obligato is realized by Lois Hicks-Wozniak.

*Fragments* was composed in 2008 as a set of one page pieces for unaccompanied flute. Lois Hicks-Wozniak urged me to make a version for soprano saxophone in 2012, and she recorded the pieces in 2014. Each piece is based on one “idea,” like a short prelude, intended to fit together in a little suite. I have always been fascinated by unaccompanied solo music, where the solo line carries all of the weight, with its own motion defining the rhythm and its melody implying the harmony. The single “line” allows listeners to focus clearly on the solo melody, its timbre or sound quality, with the detail

not obscured by other players. Lois and her husband, Matt, are marvelous friends. —Dexter Morrill  
**Dexter Morrill** was born in North Adams, Massachusetts in 1938. He studied composition with Bill Russo, William Skelton, Leonard Ratner, Leland Smith and Robert Palmer. In 1962 he received a Ford Foundation Fellowship for the Young Composer’s Program and early performances included his Concerto for Trumpet and Strings with the Syracuse and Baltimore Symphonies and a commissioned work for Ruggiero Ricci, *Three Lyric Pieces*, premiered at Lincoln Center in 1970. Morrill received numerous performances of his computer music during the next twenty years. He was a Guest Researcher at IRCAM in 1980, where he worked with two trumpeters from the Ensemble Inter-Contemporain to study musical phrasing (IRCAM papers). His best known work was composed for saxophonist Stan Getz, entitled the *Getz Variations*. He is the author of two books on the American String Quartet and the recordings of Woody Herman.

**Daniel Schnyder**, a Swiss-American composer and saxophonist, Among his credits as a composer are commissions to write new works for the Orpheus Chamber Orchestra in New York, the Tonkuenstler Orchestra in Vienna, the Radio Symphony Orchestra in Berlin, The Norrlands Operan in Sweden, the Chicago Sinfonietta, the Vienna Art Orchestra, the Tonhalle Orchestra Zurich, the Opera of Bern, the NDR Orchestra in Hannover, the NDR Big Band in Germany, the Milwaukee Symphony Orchestra, the New York based new music group “Absolute Ensemble” under the direction of Kristjan Jaervi, the St. Paul Chamber Orchestra, the Chicago Jazz Philharmonic and the American Composers Orchestra. Following his well-received *Sonata for bass trombone and piano*, written for Dave Taylor, who is nothing less than a virtuostic contortionist of the bass trombone, formed a chamber music trio with Taylor and jazz pianist, Kenny Drew, Jr. Schnyder wrote the *Trio for soprano saxophone, bass trombone and piano* in 1998 and it was included on the trio’s first recording, *Words Within Music* (1999). The result is chamber music that intersects avant-garde with jazz inspired rhythms and harmonies and intricate counterpoint. [www.danielschnyder.com](http://www.danielschnyder.com)



Innovative Saxophone and Bass Trombone ensemble, the “Unexpected Duo,” is comprised of husband and wife team, Lois Hicks-Wozniak, saxophones, and Matthew Wozniak, bass trombone. Formed in 2007 and borne out of a desire to seek opportunities for their unique instruments, they have performed works from Bach and Brahms to original compositions by Kevin Ames, Daniel Schnyder and a commissioned piece, *Duo for Alto Saxophone and Bass Trombone* by Carter Pann. Written expressly for them, Matt and Lois premiered Pann’s Duo in 2011 at the Eastern Trombone Workshop in Washington, D.C., and at the Region 8 North American Saxophone Alliance Conference. Most recently, they were featured guest artist at the 2014 International Trombone Festival. They continue to champion new music for this original pairing.

**Lois Hicks-Wozniak**, saxophone, is an active concert saxophonist in the New York Metropolitan Region and the Hudson Valley. A saxophonist with the United States Military Academy Band (the West Point Band) from 1996–2004, she is currently principal saxophonist with the Ridgewood Concert Band (NJ), on the faculty at the New England Music Camp, presents recitals and is guest soloist with many regional groups. July 4, 2014, she was a featured soloist at the Caramoor Music Festival. She has performed a Debut Recital in Weill Hall, Carnegie Hall, as a winner of Artists International, and among her many performances, she counts the east coast premiere of John Mackey’s *Concerto for Soprano Sax and Wind Ensemble* with the Ridgewood Concert Band as a high point. [www.loishickswozniak.com/live/](http://www.loishickswozniak.com/live/)

**Matthew Wozniak** has served as a bass trombonist with the United States Military Academy (West Point) Band since 1997. A graduate of the Eastman School of Music, Matthew has performed Alex Freeman’s *Concerto for Bass Trombone*, commissioned for him and the United States Military Academy Band in 2004, with both the West Point Band and the Ridgewood Concert Band. He has served as Artist-in-Residence at Delta State University (MS) and he has been an invited guest

artist at the International Trombone Festival, 2014 and the Eastern Trombone Workshop, 2012 where he presented the premiere of *Five Pieces for Tenor and Bass Trombone* by Dexter Morrill.

When Matt and Lois aren’t playing music together, they are busy raising their four children, two set of twins, in fact, and they are on the music faculty at Marist College, Poughkeepsie, NY.

Pianist **Nadine Shank** made her concert debut at age 15 with the World Youth Orchestra of Interlochen as winner of their prestigious concerto competition. She was an award winner in the MTNA, Mason and Hamlin, and National Federation of Music Clubs competitions. Ms. Shank earned degrees at the Oberlin Conservatory, receiving the Rudolph Serkin Piano Award and the Pi Kappa Lambda Piano Prize, and at Indiana University (Bloomington) where she performed with the University Philharmonic as winner of their Concerto Competition. Her teachers have included Menahem Pressler, Karen Shaw, Sanford Margolis and John Wustman. Nadine has performed at such prestigious venues as the Phillips Collection, Washington, D.C.; Jordan Hall and the Tsang Performance Center, Boston, Weill Recital Hall, Merkin Hall, and the 92nd Street Y, New York City; the Cleveland Orchestra’s Blossom Chamber Festival; and the Monadnock Festival, New Hampshire. She has appeared in Festivals in Germany, England, Holland and the Virgin Islands. In a duo with violinist Charles Treger for over 10 years, she has performed extensively and has toured in the United States and Poland playing the cycle of Sonatas for Violin and Piano by Beethoven. She has performed in concert with the Lark String Quartet and soloed in Gershwin’s Rhapsody in Blue with the West Point Academy Military Band on their Summer Music Series. Ms. Shank’s performances have been recorded on the CRI, Gaspari, MRS, New World, Spectrum, and YAL (Nadine Shank Performs Sonata No. 2 by Yusef Lateef) labels. For Centaur, she recorded American-Jewish Art Songs and I Have Taken an Oath To Remember: Art Songs of the Holocaust with soprano Paulina Stark and on the Open Loop label, Shank and saxophonist Lynn Klock recorded three CDs. She has recorded numerous “Play-Along” CDs of saxophone and clarinet literature for Open Loop.



Ms. Shank is the Principal Orchestral Pianist with the Springfield Symphony Orchestra (Massachusetts), and is Professor of Music in Piano and Director of the Piano and Collaborative Piano Programs at the University of Massachusetts at Amherst.

# Playback

## CREDITS

Lois Hicks-Wozniak – alto saxophone, soprano saxophone

Matthew Wozniak – bass trombone

Nadine Shank – piano

Recorded February 23 & 25, 2015 and May 11, 2015, Fusco Recital Hall, Marist College, Poughkeepsie, NY

*Fragments* recorded at Cornell University, Barnes Hall, on June 10, 2014 by Dane Marion

Producer – Philip Broome

Recording Engineer – Brandie Lane

Mix and Mastering Engineer – Brandie Lane

Graphic Design – Eva Lane

Photos of the “Unexpected Duo” – Mikki Skinner

