

An Evening with Some of My Friends

Albie Micklich, bassoon

Andrew Campbell, piano

Elizabeth Buck & Heather Landes, flutes

Michael Kocour, piano

Corcoran Holt, bass

Robby Carrillo, drums

Faculty Recital Series

Katzin Concert Hall | February 9, 2024 | 7:30 p.m.

Sonata in E minor for bassoon and keyboard, *Essercizi musici* Georg Philipp Telemann
TWV 41: e5 (originally for viola da gamba and continuo) (1681-1767)
Cantabile Transcribed by Albie Micklich
Allegro
Recitativo: Arioso
Vivace

Prayer Amanda Harberg
Tango (premiere of new version) (b. 1973)

Chrysos (2024) (world premiere) Jenni Brandon
The Butterfly (b. 1977)
Egg
Caterpillar (Larva): Molting and Eating Milkweed
The Chrysalis (Pupa): Green and Gold

INTERMISSION

Duo Concertante Damian Montano
Recitativo. Largo malincolico (b. 1977)
Scherzo. Allegro con fuoco

Don't You Worry 'Bout A Thing Stevie Wonder
(b. 1950)
Arranged by Michael Kocour

Impressions John Coltrane
(1926-1967)
Arranged by Michael Kocour

- An Evening with Some of My Friends -

It wasn't until I started writing these program notes that I realized that this recital is all about friends or connections with friends!

Sonata in E minor for bassoon and keyboard **Essercizi musici TWV 41: e5**

George Philipp Telemann
Transcribed by Albie Micklich

Composed around 1720 for the series *Essercizi musici*, the Sonata in E minor was originally composed for the viola da gamba: a fretted string instrument primarily used in the 16th to the 18th century. Telemann's sonata is not only a lovely addition to the bassoon repertoire, but it serves as a great companion piece to his F minor sonata, originally composed for bassoon.

Careful consideration went into making this transcription for bassoon and keyboard. For starters, the original part lacks extended rests for the soloist, as the gamba player is free to breathe whenever they wish while performing. Although this does not render the sonata unplayable for a bassoonist, finding places for the keyboard to assume the solo part and give the bassoonist a chance to breathe properly, rest, and/or fix one's reed is a welcome addition. The original key of E minor fits the bassoon well, but a few octave displacement choices were made so that the bassoon can soar in the top register.

A special thank you to my friend and amazing piano collaborator Andrew Campbell for his suggestions and edits to my keyboard realization and part. Andrew and I first performed together during my 2006 ASU audition; we've performed EVERY recital together and I cannot imagine performing without him. It is rare to find someone who elevates your playing more than you thought possible!

Prayer and Tango

Amanda Harberg

Amanda's *Prayer* was originally written as part of the second movement of her viola concerto. Since its premiere, she has incorporated *Prayer* into variety of settings, including a version for full orchestra; flute and piano; flute choir; viola and piano; and (my favorite version) for bassoon and piano. Amanda discusses *Prayer* below:

My music is often inspired by intense emotional experience. In 2011, my mother was diagnosed with a serious illness. *Prayer* was written as a response to this terrifying news. Thankfully, my mother recovered fully, and *Prayer* became the middle movement of my viola concerto, written for my friend Brett Deubner. In the years since, the piece is a prayer for hope and healing through the powerful language of music.

- Tonight's performance of Prayer is dedicated to my dear friends Mollie and Shelley and to my husband Gregory! The four of us have had a remarkable journey together! -

Amanda I are were students at The Juilliard School together where she was an undergraduate and I was a Masters' student. Although we didn't have any classes together or interactions while at school, our paths crossed a lot in the hallways, concerts, and waiting for elevators. I was always taken by Amanda's welcoming and happy personality accompanied by her infectious smile. In October 2023, Amanda was invited to ASU to present a performance class of her works to the woodwind area. I was entrusted to pick up Amanda from downtown Phoenix and bring her to campus. Who knew that in this short car ride and breakfast that Amanda and I would become fast friends? During this car ride I learned her oldest child, now a high school senior, is a bassoonist and that Amanda wrote a short piece, *Tango*, for them. I was honored and thrilled that she snuck me a personal, performance copy and the following program notes:

Tango was composed for my then 13-year old child, Sydney. They began playing the bassoon when they were thirteen years old. Hungry for intermediate repertoire, they found an arrangement of the Overture from *The Barber of Seville*. We had a lot of fun

playing it together. One night, Sydney asked if I would write them a tango. I thought about what made Sydney sparkle when they played, and Rossini's famous motive, A-A-A-Bb-A, came to mind. So I nodded to the maestro, and playfully used his motive as the basis for my *Tango*. I recently added a more challenging cadenza to the *Tango* for my friend Albie Micklich, and this is the premiere of the new version.

***Chrysos* (World Premiere)**

Jenni Brandon

Jenni Brandon's *Colored Stones* for solo bassoon was chosen as the winner of the 2014 Bassoon Chamber Music Composition Competition (BCMCC). Since then, Jenni has taken the double reed world by storm! Although she is not a bassoonist or oboist, she frequents the annual International Double Reed Society (IDRS) conferences and the Meg Quigley Bassoon Symposium. My guess is you would be hard pressed to find someone at those conferences that doesn't know Jenni and/or hasn't performed one of her many pieces for winds.

Jenni and I were both selected to the BCMCC Board of Directors where I first met her and we became fast friends. In 2022, Jenni and I were having dinner in Boulder, CO and I was thrilled when she expressed interest in writing a piece for me... I jumped at the chance for a new piece for bassoon and piano! Here are Jenni Brandon's notes for *Chrysos*.

Chrysos for bassoon and piano explores the life cycle of the Monarch Butterfly which lives and migrates across North America. The work, in one movement, has five sections that tell this cycle.

- I. The Butterfly: The work begins with the adult butterflies taking flight and moving from flowers and milkweed as they begin their long migration flight. Along the way the butterflies lay eggs on milkweed plants, often traveling in a dreamy cloud of butterflies.
- II. Egg: The section begins with a mysterious bassoon solo as the keeper of the secret of the milkweed nursery of newly laid eggs. There is ecstatic joy in this section as the egg begins to change and prepares to hatch two to five days later.
- III. Caterpillar (Larva) - Molting and Eating Milkweed: Now the caterpillar molts as it eats milkweed, heard in the wiggling gestures of the bassoon. Within this section are "instar" stages, the in-between stages of molting. Listen for variations of the themes representing the instar stages and the cheerfulness of the piano as the caterpillar eats and grows.
- IV. The Chrysalis (Pupa) - Green and Gold: In the Chrysalis phase, the caterpillar encases itself in a cocoon. The word Chrysalis originates from the Greek word "Chrysos" meaning gold. The "stigma" or the gold band found on the cocoon is a carotenoid pigment that reflects light to produce the gold color. In this section the piano plays a lullaby to the Chrysalis while it sleeps as the sun catches the sparkle of gold, preparing for the metamorphosis that will change it from a caterpillar into a butterfly.
- V. Emerge: In this final section the butterfly breaks free from its cocoon and begins to move its delicate wings. With joy it finally flies into the sky, and the cycle of the Monarch Butterfly's life begins again.

Chrysos was commissioned by Dr. Albie Micklich at Arizona State University and premiered with Andrew Campbell on piano on February 9, 2024 in Katzin Concert Hall at ASU. It was a joy to write this work for them to premiere and to share the beauty of the Monarch Butterfly through this work.

Duo Concertante

Damian Montano

Andrew Campbell and I recorded *Duo Concertante* in 2008, which was later released on the 2017 album [Cantando](#). We have not performed it together since recording it 16 years ago, and it has been fun to revisit and relearn. (Unfortunately for me, it didn't get any easier letting it steep for all those years.) Through the *Cantando* recording process, I became friends with Damian and we see each other from time to time at the IDRS conferences or in Los Angeles or Phoenix. I've been lucky to coax Damon into writing three pieces for me: *Double Concerto for Clarinet, Bassoon, and Orchestra* - commissioned by me and Bob Spring for the 2008 IDRS conference in Provo; *Disappearing Moon* - written for Martin Schuring, Andrew Campbell, and myself which was premiered at the 2017 IDRS conference in Appleton, WI; *Suite for Daydreams* (bassoon quartet consortium) premiered at the 2013 IDRS conference in Redlands, CA with myself and three of my ASU graduate bassoon students.

Damian Montano says the following about this piece which he dedicated to his former bassoon professor, Jeff Robinson:

Duo Concertante was completed in 1998 and will always have a particularly special place in my heart because I would consider it my "opus 1." I had previously written some short piano pieces in high school, but the concertante was my first full substantial work. It was the first of a series of pieces I wrote for me to play on my degree recitals in school, and this one was for my junior year at Rice University. I really wanted to hear the piece come together as I was writing it, so I remember getting my cassette recorder out, recording the piano part (I had pretty good piano skills at the time), and then taking it to my stereo in my bedroom and playing it back while playing the bassoon part...it was a fun summer project for me!

Don't You Worry 'Bout A Thing Impressions

**Stevie Wonder
John Coltrane**

Arranged by Michael Kocour

I performed Ken Cooper's *Jazz Suite* for bassoon and jazz trio on an ASU Faculty Recital Series in 2017. I was hesitant to ask the great jazz pianist, Mike Kocour, to perform with me (a non-"jazzier" - I can't even do proper jazz hands!). Gratefully, Mike agreed and recruited two of his teaching assistants to round out the trio. I tried my best to keep up with these great jazz musicians and learned all kinds of new musical terms in the process (a few of them I am unable to mention from the stage). For this same recital, Mike paid me the ultimate compliment by writing a piece for me: *Manta Ray* for bassoon and jazz trio. *Manta Ray* had its world premiere on that same recital.

Now when I search my iPad I am fortunate to see number of pieces by Mike. He wrote *Figments* (the name I call his 'cats') and *Lila's Lament* (named after my Weimaraner, Lila) for Heather Landes, Elizabeth Buck, himself, and me. We performed those two pieces several times, including the 2022 National Flute Association (NFA) in Chicago. In Summer of 2023 we were treated by Mike's new arrangements of Steve Wonder's *Don't You Worry 'Bout A Thing* and John Coltrane's *Impressions*, which were big hits at the 2023 NFA conference in Phoenix. It is wonderful to revisit these two popular works with some of my closest friends -and camping buddies- Heather, Mike, and Liz, and two of my newest colleagues, Corcoran and Robby!

PERFORMER BIOS

A musician noted for his versatility, **ALBIE MICKLICH** has frequently been invited to present solo recitals and concertos, chamber music recitals, and masterclasses on five continents and throughout North America.

A dedicated pedagogue, Dr. Micklich is passionate about his students' musical and professional career successes. His bassoon students have gone on to win premiere orchestral positions throughout the United States, Europe, and New Zealand, including the world-renown Royal Concertgebouw Orchestra; pursue advanced degrees at prestigious conservatories and universities; teach at conservatories, universities, and public schools; and win the prestigious Fulbright Award and the Deutscher Akademischer Austausch Dienst Award (DAAD).

An avid champion of new music, Micklich frequently performs world premieres, has participated in over 35 commissions of fresh, new repertoire, and has recorded new works by well-known and up-and-coming composers. Continuing a focus on the significance of expanding the bassoon repertoire, Micklich has published a number of popular arrangements with TrevCo Music Publishing and Potenza Music.

Currently, Micklich is Professor of Bassoon and the Woodwind Area Coordinator at Arizona State University's School of Music, Dance and Theatre in the Herberger Institute of Design and the Arts. He holds degrees from Indiana University of Pennsylvania, Michigan State University, and The Juilliard School.

In his free time, Micklich is an avid runner, moviegoer, and reader who loves to explore and camp throughout North America with his husband and Weimaraner in his 4x4 Sprinter camping van. In January 2023 he was a living organ donor, donating a kidney to a friend. To find out what you can do to help others check out: www.mayoclinic.org/livingdonor

Micklich is a Fox artist and performs on a custom-built, red maple 680 Fox bassoon.

ANDREW CAMPBELL has established himself as one of the most versatile collaborative pianists in the United States with a performing career that has taken him to four continents. Dr. Campbell has performed in duo recitals with such artists as violinist Chee-Yun, flutist Thomas Robertello, composer Bright Sheng, and tenor Anthony Dean Griffey. His partnership with violinist Katherine McLin in the McLin/Campbell Duo and McLin and clarinetist Robert Spring in Trio del Sol has led to performances on numerous recital series throughout the United States and Europe. Campbell is Director of the Collaborative Piano Program at Arizona State University and Director of Chamber Music for the Saarburg Seranaden and Vianden International Music Festivals. He has appeared as a collaborative pianist at numerous international conferences including the IDRS, MTNA, National Flute Association, and International Viola Society. He received the Doctorate in Piano Chamber Music and Accompanying from the University of Michigan where he studied with the renowned collaborative artist Martin Katz.

ELIZABETH BUCK is Professor of Flute at Arizona State University. Previous appointments include Visiting Associate Professor at Indiana University Jacobs School of Music and Principal Flute with the Phoenix Symphony Orchestra.

Orchestral engagements include Principal Flute with the Arizona MusicFest Orchestra, Arizona Opera, AZ Bach Festival Orchestra, Brevard Music Center Orchestra, CityMusic Cleveland Chamber Orchestra, Phoenix Symphony Orchestra, River Oaks Chamber Orchestra, Saint Louis Symphony Orchestra, Houston Grand Opera, New York City Opera National Company, and the Nova Philharmonia Portuguesa in Lisbon, Portugal.

She has given masterclasses and guest recitals throughout the world. Recent appearances include University of Cujo in Mendoza, Argentina; with past visits to Hainan University and Northwest MinZu University in China; University of the Arts (Bern), Lucerne University of Applied Arts and Sciences, and Winterthur Music Conservatory in Switzerland;

Conservatory of Music in Santo Domingo, Dominican Republic; and Yonsei University, Dankuk University, ChonNam University, and ChungNam University in South Korea.

Dr. Buck holds a Doctor of Musical Arts degree from Rice University and Bachelor and Master of Music degrees from The Juilliard School. She is an active and lifetime member of both the National Flute Association and the Arizona Flute Society.

ROBBY CARRILLO is a seasoned drummer based in the city of Phoenix, Arizona. His musical journey took flight at the early age of 16 when he embarked on a professional career, showcasing his talent with the Yuma Jazz Quintet during his high school years.

Upon entering Arizona State University in 2010, Carrillo's passion for jazz led him to receive the prestigious jazz bird scholarship. Under the mentorship of acclaimed musicians Dom Moio and Michael Kocour, he delved deep into the realms of jazz performance and composition. Notably, his time at ASU provided him with incredible opportunities, including performances alongside legends like Joe Lovano and the chance to open for Benny Golson at the renowned Jazz Showcase in Chicago. In 2021, Robby Carrillo further enriched his musical education by pursuing a master's degree at Arizona State University. Building upon his already impressive foundation in jazz performance and composition, Carrillo dedicated himself to advancing his skills and knowledge in the field.

Currently, Robby Carrillo is a highly sought-after drummer in the Phoenix area, where he resides with his wife and sons. His musical prowess has led him to collaborate with esteemed artists such as Fred Forney, Michael Kocour, Armand Boatman, Marty Ashby, Charles Lewis, and many others.

In addition to his performing career, Carrillo generously shares his knowledge and passion for drumming as the drum set instructor at Mesa Community College and Arizona State University. Leveraging his wealth of experience, Carrillo imparts his profound knowledge of jazz drumming to aspiring musicians at Arizona State University.

CORCORAN HOLT, a son of Washington, DC, began playing upright bass at age 10 with the renowned DC Youth Orchestra (DCYOP). He attended the prestigious Duke Ellington School of the Arts in Washington, DC from 1996 to 2000, completed a Bachelors of Arts in Jazz Studies from Shenandoah Conservatory in 2004, and received a Masters of Arts degree in Jazz Studies from Queens College in New York City in 2006. Holt spent seventeen years in New York City becoming one of the most in demand bassist of his generation. Performing, touring, and recording regularly with numerous pioneers and greats in his field such as Curtis Fuller, Jimmy Heath, Benny Golson, Kenny Garrett, Jimmy Cobb, Steve Turre, Javon Jackson, and Wycliffe Gordon to name a few.

In 2009 Holt represented the United States as a Jazz Ambassador, part of the US State Department, touring the Middle East as both a performer and educator. Holt was a semi-finalist in the world renowned Thelonious Monk Bass Competition (2009).

He has worked as an educator and clinician with Jazz at Lincoln Center since 2010. Holt leads his own ensembles, has a titled album "The Mecca" released in 2018, and is a part of three grammy nominated recordings (Kenny Garrett's 2013 recording "Pushing the world Away" , Jamison Ross's 2014 recording "Jamison", and The Baylor Project's "The Journey" released in 2017). Kenny Garrett's recording "Sounds from the Ancestors" (which Holt is a part of)won the NAACP Image Award for Best Jazz instrumental in 2021. Holt is honored to join the faculty at ASU School of Music, Dance, and Theatre.

MICHAEL KOCOUR is a jazz pianist, a Hammond B3 organist, and a composer. He also serves as Director of Jazz Studies in the School of Music at Arizona State University. An active performer for more than three decades, Kocour has appeared at venues around the world and has been a guest on Marian McPartland's internationally syndicated NPR program "Piano Jazz." Among the many artists and ensembles with whom he has appeared with are Dizzy Gillespie, Joe Lovano, Eddie Harris, James Moody, Eddie Daniels, Randy Brecker, Benny

Golson, Ira Sullivan, Carl Fontana, Dewey Redman, Lew Tabackin, and the Chicago Symphony.

His recorded work as a studio musician includes soundtracks to two major motion pictures, and numerous television commercials. Kocour has also released five critically acclaimed [CDs](#) as a leader. [Alfred Music](#) has published Kocour's original compositions and arrangements for piano. His arrangements for jazz ensembles are available at [ejazzlines.com](#).

"Michael Kocour, a brilliant pianist and composer. He plays with remarkable creativity and a technique to die for. Sparkling ideas fly from his fingers making harmonic sophistication the order of the day." - Marian McPartland, November, 2007

HEATHER LANDES is the Director of the Arizona State University School of Music, Dance and Theatre and Professor of Practice. Having served in leadership roles in the arts for more than three decades, Landes has collaboratively developed key curricular and community initiatives and has wide-ranging experience in academic leadership. Dr. Landes' research focuses on the flute, creativity, entrepreneurship, and organizational culture in arts programs in higher education. As an advocate for the importance of the arts, she has presented sessions on creativity, arts entrepreneurship, and curricular planning at national conferences and for high schools in the United States and abroad. She serves as treasurer of the National Association of Schools of Music and on the executive board, as a visiting evaluator, and previously served as a member of the Nominating Committee.

Dr. Landes holds a PhD in Education from Loyola University Chicago, the MM degree in Flute Performance from Northwestern University, and a BM in Flute Performance from the University of Illinois. She is a former student of Walfrid Kujala and Alexander Murray.