

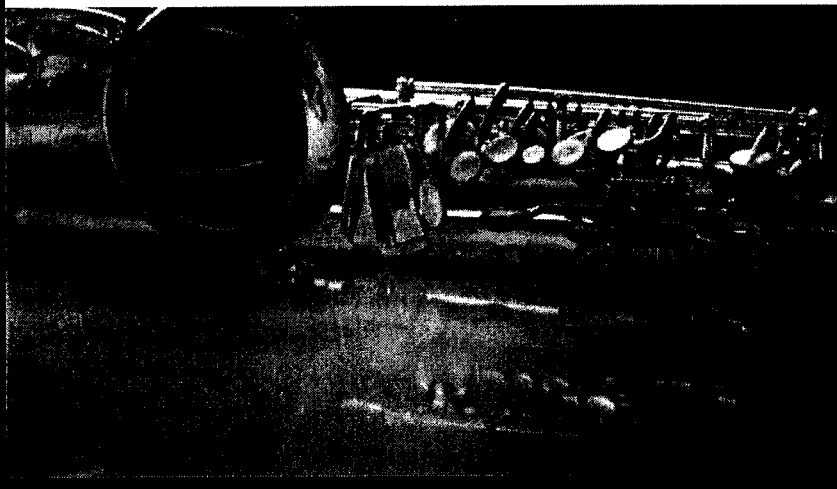
Guest Recital

Weiss/Soflin Duo

Michael Weiss, saxophone
Elizabeth Soflin, percussion

Arizona State University School of Music
Katzin Concert Hall

7:30 PM



Program

Mixed Music	Eckhard Kopetzki (b. 1956)
Fantasia*	Evelyn Pursley-Kopitzke (b. 1954)
“Song for Davy” from <i>Songbook</i>	David Maslanka (1943-2017)
Easter in Bingham	Stuart Saunders Smith (b. 1948)
Profiled from <i>Atmospheres</i> *	Matthew Burtner (b. 1971)
Want It. Need It. Have It.	Adam Silverman (b. 1973)

* denotes world premiere

Program Notes

“I began this commission by listening to and watching online videos of the Weiss/Soflin Duo. The duo’s music choices and sounds were both exciting and something I hadn’t previously considered. I wrote the **Fantasia** to complement and extend the unique timbres, textures, and magic that I heard.”
-Evelyn Pursley-Kopitzke

We present “**Song for Davy**” tonight as a tribute to David Maslanka, who passed away recently and contributed greatly to the musical world. This song is the first movement of David Maslanka’s *Songbook* for alto saxophone and marimba (1998). The movements of this piece borrow tunes from the Bach four-part chorales, a collection of works that Maslanka credits as a strong influence on his composing. About the first movement, Maslanka wrote

“‘Song for Davy’ is a reworking of the chorale melody ‘Das alte Jahr vergangen ist’ (‘The old year is past’). This is a song for my young self, written at a time of personal transition. This music touches a very old memory chord and has a wistful and haunting character.”

Easter in Bingham, written for the Weiss/Soflin Duo in 2016, is a resetting of Smith’s earlier work for solo spoken word, *In Bingham*. The text is a series of vignettes inspired by Smith’s formative years in Maine. Additionally, this piece employs what Smith calls “music of coexistence”, meaning that instrumentalists play simultaneously but not actively attempting to line up their parts rhythmically. This creates different counterpoint between the parts every time the piece is played.

Profiled from Atmospheres was commissioned in 2017 by the Weiss/Soflin Duo, along with a consortium of commissioners. This piece is scored for alto saxophone, percussion, and greenhouse gas atmospheric sonifications. The piece tracks the three primary greenhouse gases emitted by humans across the years 1959, 1987, 2015, and projected to 2050. The atmospheric profiles result in four chords that define the harmonic foundation of the piece. The instrumental parts also sonify the accumulation of these greenhouse gases in the atmosphere.

“**Want It. Need It. Have It.** (2015) is an assertive-sounding piece for sax and marimba. I began to compose the music without a title in mind, but once its forward, bossy nature emerged, it became clear that its title must be taken from the strongest-willed person I know: my three-year-old daughter. I am fairly sure that her first words were, in fact, the usual ones of ‘mommy’ and ‘daddy’ and ‘no’ and so forth, but in my mind, ‘Want it. Need it. Have it.’ are the first words she said that truly captured her personality.”
-Adam Silverman

About the Performers



Michael Weiss is a saxophonist originally from Chicago, now working out of Tucson. He has been playing saxophone for nearly 20 years and has experience performing on woodwinds in the jazz, classical, salsa and rock idioms. From a young age Michael became fascinated by improvised music. He has studied with Greg Fishman, Ben Schachter and Brice Winston, and performed with jazz greats such as Michael Davis, Rufus Reid and Bobby Shew.

Classical saxophone has always been the foundation of his studies. While exploring solo and chamber repertoire, he has also had the opportunity to premiere ensemble pieces like David Maslanka's 9th Symphony and the privilege to perform with the Tucson Symphony Orchestra. Michael has also toured all over the world, performing in London, Cardiff, Peru, Mexico, and China, as well as all across the United States.

Michael currently plays out of Tucson, performing and recording with various bands and pit orchestras. Michael earned his saxophone performance degree at the University of Arizona under the instruction of Dr. Kelland Thomas.



Dr. **Elizabeth Soflin's** past performances have included appearances as a percussion soloist and ensemble member at venues around the United States, Canada, China, and Europe. She is an avid performer of contemporary solo and chamber works for percussion; she often collaborates with composers through premieres and commissions. Notably, she has worked closely with Stuart Saunders Smith through private coaching of her interpretations of his works, a performance of his Songs I-IX on a showcase of his music at the Robert McCormick Marimba Festival, and a commission entitled *Easter in Bingham*.

Currently Dr. Soflin is based in Tucson, AZ and enjoys an active performance schedule as a soloist, chamber musician, and clinician locally and around the country. She is also an active educator, serving as the assistant band director and percussion specialist for Pusch Ridge Christian Academy and teaching lessons for the Tucson Symphony Women's Association. She received her DMA from the University of Arizona and holds degrees from the University of Tennessee-Knoxville and Central Michigan University.

Elizabeth Soflin is a proud artist endorser for Mike Balter Mallets and Black Swamp Percussion.