



# Black Dog

Robert Spring, clarinet

Gary Hill and Timothy Russell, conductors

This CD contains first recordings of four compositions that to varying degrees reflect or incorporate elements of what has been called America's vernacular musical traditions. Of these, Scott McAllister's **BLACK DOG** (2001) is a rhapsody for clarinet and wind ensemble in which the solo instrument takes the role of a singer/guitarist in a hard rock band. The dramatic opening cadenza, unfolding over rather grim-sounding drones, requires virtuosic technique, cross fingerings, a "growl" tone, smears and the like, a clarinet equivalent to Jimi Hendrix-like guitar licks, electronic distortions and feedback. Ethereal floating sonorities introduce a middle section, characterized by the composer as a slow, upward "Stairway to Heaven" gesture, whose melodic phrases are remote from their rock sources. The final section is more clearly based on the Led Zeppelin song on which the composition and title are based, with ostinati over which brief melodic ideas are accumulated en route to the final fiery cadenza.



**Scott McAllister** was born in 1969; his formal education was completed on receipt of his doctorate in composition at Rice University. He is presently an associate professor of composition at Baylor University. Among his numerous awards and commissions are those from ASCAP, the American Composers Orchestra, The Leipzig Radio Orchestra, I Musici de Montreal, the Verdehr Trio and the Rascher Quartet. His music has been performed on three continents.

McAllister's "X" **CONCERTO FOR CLARINET** (1996) is the most flamboyant work on the disc. Analogies between rock guitar and clarinet abound, as in the tone bending and exaggerated vibrato introducing the first movement. Explosive, even violent, outbursts evoke the "grunge" style, especially in the central section; the composer has identified Nirvana and Alice and Chains as bands of particular influences on the work. He further notes that the second movement is based on the tune "Where Did You Sleep Last Night", itself a take on the Appalachian folksong "To the Pines...To the Pines", which appears as a variation set, but only after extended reminiscences of the prior movement. The jagged melodic fragments and driving vamp in the final movement evoke of the menace underlying hard rock, over which the clarinet plays what in essence is an extended composed "improvisation".

Standing in stark contrast is **Katherine Hoover's** elegantly poised **CLARINET CONCERTO**, composed in 1986-87 for the eminent American clarinetist Eddie Daniels, who is best known as a



master of post-bebop jazz improvisation, but whose classical accomplishments are equally admirable. Thus Hoover has employed techniques and materials based in both traditions, integrating the two without lapsing into the clichés of either (e.g., ride cymbal figures, ritornelli). In the opening movement the flowing solo lines are at times punctuated by big band jazz sonorities and rhythms not unlike those created by Gil Evans and more recently by his protégé Maria Schneider. A second theme, first heard in the orchestral woodwinds,

is succeeded by a slower melody in brass chords. Themes are then restated in developed and expanded form incorporating a partly improvised cadenza before the conclusion.

The central *Elegy*, written on the death of a friend, is a lament of largely restrained melodic eloquence that wanders through a grim soundscape supplied chiefly by lower-pitched instruments. After a bit of transitional music, the rondolike *Finale* features nervous woodwind figures before temple blocks introduce more overtly jazzlike passages for brass and saxophones and clarinet. A brief but solemn third theme merges into integration and expansion of prior segments before a climactic cadenza.

After study and degree acquisition in New York, where she now lives, Katherine Hoover has pursued a musical career as an accomplished flautist, composer and conductor. She has won awards from the National Endowment for the Arts and the Academy of Arts and Letters, among others. Her music has been published by Presser and Carl Fischer and Papagena Press, and recorded on Koch, Delos, Gasparo, Summit, Centaur and other labels.

The *FANTASY FOR CLARINET AND CONCERT BAND* (1986) by **Leslie Bassett** exhibits in a narrative form, rather in the manner of a fantasia by Mozart or Beethoven. Motivic rigor plays a less prominent role than does the feeling of free exploration through a succession of sections, only a few of which deviate from the brooding quality of the opening. The soloist is rarely silent, proceeding in an often rhapsodic manner primarily accompanied by chord clusters in an aural kaleidoscope of tone colors. An especially striking trait in this regard in the composer's preference for sectional definition of chords (e.g., clarinets or trumpets), perhaps reminiscent of the timbral separation common in big band jazz writing.



Born in 1923, Leslie Bassett was long a professor of composition at the University of Michigan, where he is Distinguished University Professor Emeritus of Music. The list of his commissions and awards goes on and on, including recognition by the American Academy of Arts and Letters, a Pulitzer Prize in 1966, two Guggenheim fellowships, the National Endowment of the Arts, the Koussevitsky Music Foundation. He has been performed by most of the great orchestras of the world. While not extensive in number, he has worked in every major genre except opera.

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**BLACK DOG**

Scott McAllister

Gary Hill  
**conductor**

**Flute**

Monique Brouwer  
Christina Clapper  
Katie Lindeman  
Elany Mejia  
Nin Moran  
Angela Rich  
Michelle Van Unen

**Oboe**

Rebecca Jolly  
Stephanie Simper

**Clarinet**

Steven Agasa  
Erin Finklestein (bass)  
Kristin Garnaat (bass)  
Anna Hakeman  
Eric Hansen  
Michael Harrel  
Heather Henderson  
Lesley Hughes  
Natalie Pascale  
Mindy Pyle  
Shanti Raval  
Paul Schimming  
Copper White

**Bassoon**

Ingrid Hagan  
David Wells  
Benjamin Yingst

**Saxophone**

Ryan Bledsoe  
Harout Boyajian  
Kevin Gorman  
Steven Yarbrow

**French Horn**

Gustavo Camacho  
Rose Marie French  
Genevieve Klassen  
Ryan Semrau  
Rick Strong

**Trumpet**

David Melacon  
Amanda Pepping  
Jennifer Stirling  
Sarah Stoneback

**Trombone**

Nikki DoBell  
Charles Hopkins  
Mario Villalobos

**Euphonium**

William Staub  
Dustin Wright

**Tuba**

Rachel Hertzberg  
Curtis Peacock

**Percussion**

Margaret Billin  
Josh Carro  
Victoria Lopez  
Blake Panting  
Andrea Venet  
Seth Woodard

**Piano**

Solim Bae

**Harp**

Kathryn Black

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**CLARINET  
CONCERTO**

Katherine Hoover

Timothy Russell  
**conductor**

**Chamber Orchestra  
Personnel**

**Violin I**

Liana Austin\*\*  
Sarah Schreffler  
Robert Dunger  
Xian Meng

Melissa Nino

Jessica Belflower  
Brian Chun-Chih Chen

**Violin II**

Matthew Fritz\*  
Mary Moser  
Larry Dunn  
Amy Greer  
Rebecca Valentino  
Aeryn Burley

**Viola**

Joanna Sirlin\*  
Steven Heitlinger  
Willinda M. Watkins  
J.J. Johnson

**Cello**

Joel Morgan\*  
Erin Richardson  
Jenna Dalbey

**Bass**

Waldir Bertipaglia\*  
Blake Thomson

**Flute**

Katayoon Hodjati\*  
Tina Wibe

**Oboe**

Mary Cicconetti\*  
Heather Guadagnino

**Clarinet**  
Jana Starling\*

**Alto Saxophone**  
Ryan Bledsoe

**Bassoon**  
Julie Schlafer\*  
Christin Schillinger

**Horn**  
Lauralyn L. Padglick\*  
Amanda Dix

**Trumpet**  
Jason A. Mosall\*  
Joshua Whitehouse  
Brian Shook

**Trombone**  
Jason Malloy\*  
Hilario Triana

**Bass Trombone**  
Mario Villalobos

**Timpani/ Percussion**  
Chris Reidy

\*\* Concertmaster  
\* Principal

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**FANTASY FOR  
CLARINET AND  
WIND ENSEMBLE**  
Leslie Bassett

Gary Hill  
**conductor**

**Flute**  
Monique Brouwer  
Katayoon Hodjati  
Katie Lindeman  
Elany Mejia

Angela Rich  
Tina Wibe  
**Oboe**  
Heather Guadagnino  
Annie Henneke  
Ashley Reid

**Clarinet**  
Erin Finklestein (bass)  
Anna Hakeman  
Eric Hansen  
Michael Harrel  
Heather Henderson  
Lesley Hughes  
Leslie Moreau  
Natalie Pascale (bass)  
Mindy Pyle  
Paul Schimming  
Jana Starling

**Bassoon**  
Ian Newton  
Julie Schlafer  
Christin Schillinger

**Saxophone**  
Ryan Bledsoe  
Harout Boyajian  
Kevin Gorman  
Steven Yarbro

**French Horn**  
Gustavo Camacho  
Amanda Dix  
Rose Marie French  
Genevieve Klassen  
Lauralyn L. Padglick  
Rick Strong

**Trumpet**  
Erik Hasselquist  
Andrew Kissling

Jason A. Mosall  
Amanda Pepping  
Sarah Stoneback  
Joshua Whitehouse

**Trombone**  
Nikki DoBell  
Charles Hopkins  
Hilario Triana  
Mario Villalobos  
Shiori Yoshida

**Euphonium**  
Jamie Van Valkenburg  
Dustin Wright

**Tuba**  
Tom McCaslin  
William Russell

**Percussion**  
Margaret Billin  
Josh Carro  
Victoria Lopez  
Blake Panting  
Andrea Venet  
Seth Woodard

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"X"  
Scott McAllister

Gary Hill  
**Conductor**

**Violin I**  
Katie McLin  
Matthew Fritz  
Shumin Lin  
Eva Liebhaver  
Liana Austin

**Violin II**  
Danwen Jiang

Jessica Belflower  
Jenwei Yu  
Xian Meng

**Viola**  
Nancy Buck  
Matthew Gordon  
Joanna Sirlin

**Cello**  
Jan Simiz  
Laurie Stearns Selby  
Matt Ryan-Kelzenberg

**Bass**  
Dan Swaim  
Waldir Bertipaglia

**Piano**  
Andrew Campbell

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## CREDITS

**recording engineer**  
Clarke Riggsby,  
Tempest recording

**mastering**  
Dave Shirk,  
Sonorous Mastering

**design**  
Dan Traynor

**notes**  
Wallace Rave



## Robert Spring



**Robert Spring** has been described as "one of this country's most sensitive and talented clarinetists", Arizona Republic, "dazzled his audience...flawless technique", says The Clarinet Magazine.

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. He was recently awarded the "Citation of Merit Award" from the School of Music Alumni Society. His teachers included John Mohler, David Shifrin and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio's, Performance Today. He frequently serves as clinician and

adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring was President of the International Clarinet Association from 1998-2000 and has performed for the 1988, 1991, 1995, 1996, 1997, 1998, 1999, 2000, 2002, 2003 and 2004 International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently Professor of Clarinet. Dr. Spring is also principal clarinet of the ProMusic Chamber Orchestra of Columbus, OH. He is a Buffet Artist, and plays the Buffet Greenline Clarinet exclusively.

**Gary W. Hill** is Professor of Music and Director of Bands at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches undergraduate and graduate conducting, and is director of the Digital Conducting Laboratory.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Performances conducted by him have

consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. Ensembles conducted by Hill have recorded extensively for composers and publishers, for National Public Radio, and have appeared "in concert" on PBS and CBS television networks

**Timothy Russell** became a Professor of Music and Director of Orchestras at Arizona State University in 1993. In addition to his conducting at ASU, Dr. Russell directs the School's graduate orchestral conducting program. He recently celebrated his 25th anniversary as the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio.

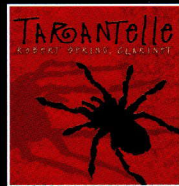
The conductor/producer of 25 CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership. Dr. Russell spends part of each summer conducting and teaching at the Interlochen Arts Camp. 2004 was his 20th summer there, leading the World Youth Symphony for the eighteenth consecutive year. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, Missouri, New Mexico, Ohio, Oklahoma, and Texas.

## Other Releases by Robert Spring on Summit

### Tarantelle [SMT-238]

Music that the famous violinist Jascha Heifetz recorded on violin performed on clarinet.

"This recording was meant to amaze and, man, it succeeds." -Fanfare Magazine



### American Jazz Concertos [SMT-1019]

"Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session."

-The American Record Guide

### Other great Robert Spring recordings:

[SMT-124] Music of Joan Tower

[SMT-166] Dragon's Tongue

Available at [www.SummitRecords.com](http://www.SummitRecords.com)



# Black Dog

Robert Spring

1. Black Dog (10:14)  
Rhapsody for Clarinet  
and Wind Ensemble  
Scott McAllister

## Clarinet Concerto

Katherine Hoover

2. Allegro (5:45)
3. Elegy (9:37)
4. Allegro vivace (7:53)
5. Fantasy (15:46)  
for Clarinet and Wind Ensemble  
Leslie Bassett

## "X"

Concerto for Clarinet  
Scott McAllister

6. Quarter = 56 (7:01)
7. To the Pines... To the Pines (5:44)
8. Quarter = 126 (3:05)

A special thank you to Arizona State University for all the generosity and use of the hall.