



Music

2026 AFA RECITAL



May 11 • 7pm
Performing Arts Center
Anoka-Ramsey
Community College
Coon Rapids



Dom Mord, *alto saxophone*

Dom is a student of Scott Johnson.

Concerto in e minor, op.102Jascha Gurewich (1896-1938)

I. Maestoso

with Wesley Frye, *piano*

Jascha Gurewich, a Russian-born American composer, was a saxophonist and member of John Phillip Sousa's band. Despite his work as a musician and composer being interrupted by serving in WWI, he continued to succeed and excel in his craft. Due to the saxophone being new as a concept, Gurewich's contributions propelled the instrument into mainstream legitimacy and Sousa was once quoted saying "I have heard all the finest saxophone players of the past thirty years...but I have never heard anyone equal to you." Gurewich had dedicated Op.102 to Sousa, as a way to pay homage to the great band leader and to highlight his abilities as a saxophonist.

Sonata, op.19 Paul Creston (1906-1985)

I. With vigor

with Wesley Frye, *piano*

Paul Creston, born as Giuseppe Guttovveglio to two Sicilian immigrant parents in New York, was a self-taught composer who was a leader in the Neo-Romanticism movement, a movement that puts great emphasis on the human spirit and human experience. His compositions use a very strong sense of rhythm with some of his compositions being staples in band repertoire. Op. 19 was dedicated to Cecil Leeson, another prolific saxophonist who was responsible for furthering the saxophone into legitimacy in its early days. Creston began composing the sonata in 1939, and finishing in 1940 but publication was postponed to 1945 due to WWII. The first movement provides many challenges for both the saxophonist and the accompanist with the shifting tonal centers through dense harmony and twisting rhythms.

Brandon Turner, percussion

Brandon is a student of Craig Hill.

20 Children's Songs for Marimba Bart Quartier (b.1961)

6. Slip 'N' Slide

Slip 'N' Slide is the sixth song from Quartier's "20 Children's Songs for Marimba." Quartier had written this collection of solo marimba music for the aspiring mallet player and did so by collecting multiple specific items which appear in today's Western, European and Eastern marimba literature. Quartier, among a couple other percussionists, had discussed how common marimba performances had consisted of other instrumental music (like cello) being adapted onto a marimba, and how there weren't sheets made for the instrument itself. This was a large part of Quartier's inspiration for making the book. Slip 'N' Slide is an up-tempo solo written for four-mallet marimba using a triplet motif, following the ternary (ABA) form of song. The mid-section, or "B" section, of this piece is a key moment to listen for as it embraces the audience with an entirely new melodic idea to give rest from the consistent eighth note triplets heard throughout most of the piece.

Sonata No. 2.....William J. Schinstine (1922-1986)

Schinstine was widely known during his time as the prolific composer of solo and ensemble music for the school percussionist. Sonata No.2 is a colorful and dynamic piece written for solo timpani following three movements. Each movement of this piece is vastly different from the previous, offering an unpredictable listening experience. The first movement begins with a fanfare-like introduction, serving as a grand opening which transitions into a medium tempo sonata expanding of a sextuplet ostinato heard throughout most of the movement. Movement two changes the atmosphere by slowing down the tempo and offering a more "subtle whilst complex" style. The technique of bending the pitch whilst rolling on the drums gives this movement a more mystical feel within the soft dynamics. Movement three is aggressive and fast, combining elements of the first two movements as well as shifting time signatures through 7/8, 4/8, 3/4 and so on. There are many technical/choppy rhythms and odd-tuplet-groupings played whilst retuning the drums with the foot pedals in this movement. Shifting tempos, sudden changes in dynamics and time signature, re-tuning whilst playing, harmony between drums, and intense rhythms inside fast tempos are all key things to listen for in this solo.

Solo 1 Brandon Turner (b.2006)

I wrote this solo with determination to showcase how my technique and rhythmic interpretation/performance have improved over my time spent at ARCC, as well as my time spent marching quads in drum corps and how it has influenced my playing style. This piece takes very heavy inspiration from prog-rock bands that have influenced my approach at the kit, borrowing ideas from that of Polyphia and Sleep Token. The solo follows the form of something a musician could likely hear inside of a drum clinic, where there is an emphasis on embellishing grooves as well as rudimental vocabulary within the solo. Building on that idea, the piece overall requires heavy technical control, using plenty of double and triple strokes, flams, accents vs taps, and four-way-limb coordination.

Sarah Minet Ryan, soprano
Sarah is a student of Danielle Vinup.

Deh Vieni non tardar W.A. Mozart (1756-1791)

From *Le Nozze di Figaro*

with Mitsuyo Baumer, *piano*

Le Nozze di Figaro (The Marriage of Figaro) is an opera buffa in four acts composed in 1786 by Wolfgang Amadeus Mozart, with an Italian libretto written by Lorenzo Da Ponte. The opera's libretto is based on the 1784 stage comedy; it tells how the servants of Figaro and Susanna succeed in getting married. Foiling the efforts of their employer Count Almaviva to seduce Susanna, they teach him a lesson in fidelity. "Deh vieni, non tardar" (Oh, come, do not delay) is Susanna's aria. The crucial situation in Act II when Susanna sings "Deh vieni" calls for multiple layers of meaning. Susanna and the countess are disguised as each other to entrap the count. Figaro has found out about their scheme, but Susanna knows he knows. Also, she knows that he is hiding in the bushes. Thus, as she sings her love, supposedly for the count, she sings seductively to Figaro, though he suspects otherwise and gets jealous. The form of this piece contains two parts: a recitative - a musical declamation of the kind usual in the narrative and dialogue parts of opera, sung in the rhythm of ordinary speech; and an aria - an accompanied, elaborate melody performed by a single voice.

Guinse alfin il momento
che godrò senz'affano
In braccio all'Idol mio.
Timide cure, uscite dal mio petto
A tubar non venite il diletto!
Oh come par che all'amoroso foco
l'amenità del loco
Laterra e il ciel risponda,
Come la notte I furti miei seconda!
Deh, vieni, non tardar, o gioia bella,
Vieni ove amore per goder t'apella,
inché non splende in ciel notturna face,
Finche l'aria e ancor bruna e il mondo tace.
Qui mormora il ruscel, qui scherzo l'aura,
Che col doche susurro il corri staura.
Qui ridono i fioretti e l'erba è fresca,
Ai piaceri d'amor qui tutto adessa,
Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose.

The moment has arrived at last
That I will enjoy without worry
In the arms of my beloved.
Timid worries, get out of my heart,
Do not come disturb my pleasure!
Oh how the spirit of this place,
The earth and the sky, seem
To echo the fire of love!
How the night furthers my secrecy.
Ah, come! Do not delay, my handsome lover,
Come where love calls you to enjoyment,
Before the moon rises,
While air is still dark and the world is quiet.
The stream murmurs here, the breeze plays here,
Which the heart restores with sweet whispering.
Here the little flowers laugh and the grass is cool,
Here everything entices you to the pleasures of love.
Come, my dearest, among the trees' shelter.
Come, come!
I want to crown you with roses.

The Girl I Mean to BeLucy Simon (1940-2022)

with Mitsuyo Baumer, *piano*

The Secret Garden is a musical based on the 1911 novel of the same name. The musical's script and lyrics are by Marsha Norman, with music by Lucy Simon. It premiered on Broadway in 1991. The story is set in the early years of the 20th century. Mary Lennox, an English girl born and raised in the British Raj, is orphaned by a cholera outbreak when she is ten years old. She is sent away from India to the moors of Yorkshire, England, to live in the manor of a brooding uncle she has never met. There, her personality blossoms among the other residents of the manor as they bring new life to a long-neglected garden. "The Girl I Mean to Be" is a song that expresses Mary's desire for personal growth, self-discovery, and emotional healing.

Mary:

I need a place where I can go,
Where I can whisper what I know,
Where I can whisper who I like
And where I go to see them

I need a place where I can hide,
Where no one sees my life inside,
Where I can make my plans, and write them down
So I can read them

A place where I can bid my heart be still
And it will mind me.
A place where I can go when I am lost,
And there I'll find me.

I need a place to spend the day,
Where no one says to go or stay,
Where I can take my pen and draw
The girl I mean to be

Sarah Minet Ryan, soprano

Waldesgespräch Robert Schumann (1810-1856)

From *Liederkreis*

with Mitsuyo Baumer, *piano*

Liederkreis, Op. 39, is a song cycle composed by Robert Schumann. Its poetry is taken from Joseph von Eichendorff's *Intermezzo*. Schumann wrote two cycles of this name, so this work is also known as *Eichendorff Liederkreis*. Schumann wrote it starting in May 1840, the year in which he wrote so many lieder that it is known as his "year of song" or Liederjahr. In "Waldesgespräch," a hunter spies a beautiful woman alone in the forest and decides to lead her home. The hunter becomes the hunted; he will never leave her forest home. Schumann uses his musicality to paint the text, such as "Jetet kenn' ich dich, Gott steh mir bei! Du bist die Hexe Loreley." This phrase starts forte and crescendos on "dich, Gott" emphasizing the sudden realization of who he is talking to then followed by a ritard. This seems to be representing the fear of being in contact with an "enchantress."

Waldesgespräch

German source: Joseph von Eichendorff

A Forest Dialogue

English translation © Richard Stokes

Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ' dich heim!

It is already late, already cold,
Why ride lonely through the forest?
The forest is long, you are alone,
You lovely bride! I'll lead you home!

„Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.“

'Great is the deceit and cunning of men,
My heart is broken with grief,
The hunting horn echoes here and there,
O flee! You do not know who I am.'

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn' ich dich—Gott steh' mir bei!
Du bist die Hexe Loreley.

So richly adorned are steed and lady,
So wondrous fair her youthful form,
Now I know you—may God protect me!
You are the enchantress, Lorelei.

„Du kennst mich wohl—von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald! “

'You know me well—from its towering rock
My castle looks silently into the Rhine.
It is already late, already cold,
You shall never leave this forest again!'

Kendall McCann, guitar

Kendall is a student of Jason Vanselow.

Goodbye to Romance Ozzy Osbourne (1948-2025)

Randy Rhoads (1956-1982)

Bob Daisley (b.1950)

with Sarah Minet Ryan, *vocals*

Jason Vanselow, *guitar*

Orchid/Dee Tony Iommi (b.1948)

Randy Rhoads (1956-1982)

Cello Suite No. 1 J.S. Bach (1685-1750)

Prelude

“Goodbye to Romance” was written by Ozzy Osbourne about being fired from Black Sabbath, saying goodbye to old friends and welcoming a new future. I will be playing this accompanied by Sarah Ryan, and my instructor, Jason Vanselow. Next is “Orchid/Dee.” “Orchid” is an instrumental Black Sabbath tune off their third album, *Master of Reality*. “Dee”, however, is a song written entirely by Randy Rhoades. He was a classically trained guitarist and wrote this piece for his mother, Dee. The songs are combined into one seamless piece because they are both in D Major and both are short in length. The last piece is the prelude from Cello Suite No. 1, one of J.S. Bach’s most recognizable pieces. Since it will not be played on cello, the piece will be brought up to D major to make it more accessible to play on guitar.

Upcoming Performances

Concerts at 7pm in the Performing Arts Center unless otherwise noted.

All concerts are **free** and open to the public.

May 12

AFA Recital

May 19 • 9am-4pm

Modern Band Festival

Special Thanks

Anoka-Ramsey Music Faculty: Melissa Bergstrom, Sam Bergstrom, Jason Vanselow, Scott Agster, Jake Baldwin, Chris Bates, Anna Berntson, Brendon Bushman, Melanie Castro-Pacheco, Craig Hill, Scott Johnson, Jennifer Kreider, Liz Kuivinen, Rebecca Luttio, Anastasiya Nyzkodub, Beck Rusley, Joel Salvo, Sandra Sheih, Megan Small, and Danielle Vinup.

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