

The Colorado College Music Department *presents*
The Music of Avner Dorman:
A Distinguished Visiting Composer

Tuesday, Sept. 15, 2026

7:00 PM

Packard Performance Hall

PROGRAM

Suite for Solo Saxophone (2015)

1. *Prelude*
2. *Courante*
3. *Sarabande*
4. *Postlude*

Adam Gang, *alto saxophone*

***Vocalise* (2024)**

Adam Gang, *alto saxophone*; Susan Grace*, *piano*

***Child's Play* (2024)**

2. *Hide and Seek*
3. *Music Box*
5. *Ice Skating*
6. *Bike Ride*

Colin McAllister, *guitar*; Fiona Digney, *vibraphone*

***Rhapsody on Diwan Songs* (2023)**

Pam Diaz*, *bass clarinet*; Zoe Weiss, *viola da gamba*

***Suite Dérivée* (2026) – Dedicated to Duo Quattro Mani**

1. *Dancing with the Torah at Mount Meron* (2016)
2. *Intermezzo After Brahms* (2014)
3. *Karsilama* (2011)

Duo Quattro Mani –Susan Grace* and Steven Beck, *piano four hands*

*CC Faculty Member

Kindly silence all electronic devices during the performance.

PROGRAM NOTES

Suite for Solo Saxophone (2015)

My first work for an unaccompanied melody instrument, I structured this suite in a quasi-Baroque style. Each movement marries intellectual, mathematical constructs with strong emotional expressions, stretching and bending time in different landscapes while re-purposing traditional melodic materials in new ways.

***Vocalise* (2024)**

Vocalise is meant to be a tribute to both the beauty and power of the saxophone. A “song without words,” the piece begins with a nod both to the Baroque era and to the introspective elegance of Beethoven’s Sonata No. 14 (“Moonlight”). The piano sets the stage in the opening with arpeggios reminiscent of Baroque preludes, creating an atmosphere of contemplation and reflection. Against this backdrop, the saxophone introduces a lyrical theme that serves as the emotional anchor of the work. As the tempo quickens in the second section, the saxophone and piano convey a sense of urgency and motion. Gestural phrases, characterized by rising and disappearing motifs, gradually build towards a climactic point, where the saxophone’s voice becomes more melodic and emotive. Returning to a modified recapitulation of the opening material, harp-like glissandos over scales in the piano evoke an expressive character, with scales drawn from Middle Eastern traditions. The saxophone reintroduces the opening theme, but now it appears fragmented, changed by the experiences throughout the journey of the composition. As *Vocalise* approaches its conclusion, a gentle coda emerges, drawing on the fading qualities, from earlier in the work. The piece avoids a “big finish” and instead concludes softly, leaving the listener with a sense of contemplative tranquility. I hope this piece can serve as a vehicle for expression and technique for saxophonists, as well as an opportunity to play collaboratively with the piano in a meaningful and constructive way. Many thanks to the Smart Repertoire Project, led by Joshua Thomas, for allowing me to take part in this important endeavor for saxophone repertoire.

***Child’s Play* (2024)**

The idea for *Child’s Play* was to connect with the directness, joy, and unbridled simplicity of children’s games. I chose to write a six-movement suite, each of which is inspired by a different game or activity that children play all around the world.

2. *Hide and Seek* is a whimsical movement inspired by the suspense and excitement of hiding and the joy of seeking - a sort of cat-and-mouse dynamic between the guitar and vibraphone.

3. *Music Box* evokes the sense of wonder of a young child first encountering a music box.

5. *Ice Skating* is the most gentle and introverted movement of the suite - with the sense of movement, wonder, and special feeling that a day at the skating rink can only bring.

6. *Bike Ride* - Closing the suite, this movement embodies the freedom and adventure of a bike ride, capturing the exhilarating sense of speed and the joy of exploration.

***Rhapsody on Diwan Songs* (2023)**

Rhapsody on Diwan Songs draws influences from traditional Yemenite Jewish songs and rhythmic elements drawn from traditions of Jewish communities of the Middle East and Central Asia. The piece also alludes to some harmonic, formal, and contrapuntal styles of early European music, from the late Middle Ages to the Baroque era. The piece, written for bass clarinet and viola da gamba, was commissioned by and is dedicated to Gambelin Duo. The work begins with a slow introduction followed by a series of lively dance sections, each using a different melody that follows a traditional model. After several sections alternating melodies and rhythmic patterns, the work centers around a 15/8 pattern that becomes the harmonic source for a set of variations. The piece ends with a return to the opening material. Throughout the piece, I employed various musical techniques, including hockets, beat displacement, interlocking rhythms, polyrhythms, Euclidean rhythms, and various modes derived from Diwan songs. Additionally, the piece employs various contrapuntal developmental techniques, such as inversion of motifs and imitation. *Rhapsody on Diwan Songs* is a personal

and cultural journey for me, as it represents the intersection of two of my cultural heritages. I hope the piece will touch audiences emotionally and spiritually, showcasing the deep connection between these seemingly disparate traditions. Through this work, I aim to explore the many points of contact between different musical traditions, even those that developed in different parts of the world.

***Suite Dérivée* (2026) – Arranged for Duo Quattro Mani**

Suite Dérivée brings together three movements exploring ecstatic devotion, lyrical introspection, and virtuosic dance across two pianos:

1. *Dancing with the Torah at Mount Meron*

Inspired by Israeli painter Reuven Rubin's painting of the same name, capturing the essence of devotion, joy, and sorrow in Jewish tradition. The music begins slowly and mournfully, steadily building momentum into an ecstatic, celebratory dance.

2. *Intermezzo After Brahms*

An arrangement for two pianos of the third movement from *After Brahms* (originally for solo piano). Elegiac and introspective in character, this movement embraces the signature spirit of Brahms—descending lines, suspended lyrical inner voices, and expressive cross-rhythms—explored through contemporary harmonic language and dialogue between two pianos.

3. *Karsilama*

Named after the Turkish couple's folk dance in 9/8 meter meaning "face-to-face greeting." Because a piano duo sits facing one another, this piece unfolds as a series of variations, each presenting a different rhythm, mood, and greeting across the two instruments.

~Avner Dorman



ABOUT THE ARTISTS

AVNER DORMAN writes music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice. A native of Israel now living in the United States, Dorman draws on a variety of cultural and historical influences in composing, resulting in music that affects an emotional impact while exploring new territories. His music utilizes an exciting and complex rhythmic vocabulary, as well as unique timbres and colors in orchestral, chamber, and solo settings; his percussion concerti *Frozen in Time* and *Spices, Perfumes, Toxins!* have together accumulated over 500 performances worldwide. Dorman's music is championed by conductors including Zubin Mehta, Marin Alsop, Christoph Eschenbach, Ricardo Chailly, Andris Nelsons, and Andreas Delfs, and by soloists such as Pinchas Zukerman, Gil Shaham, Martin Grubinger, Avi Avital (whose recording of Dorman's Mandolin Concerto received a Grammy nomination), and Hilary Hahn. His music has been commissioned by orchestras such as the Cleveland Orchestra, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Israel Philharmonic Orchestra, the New York Philharmonic, NDR Elbphilharmonie Orchestra, San Francisco Symphony, the Los Angeles Philharmonic, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra, and opera houses such as Badisches Staatstheater Karlsruhe, Theater Dortmund, Theater Bonn, and Deutsche Oper Am Rhein. Dorman's music has garnered numerous awards and prizes. In 2018, he won the Azrieli Prize for Jewish Music for his second Violin Concerto, *Nigunim*, and his debut opera, *Wahnfried*, was named a finalist in the category of World Premiere at the International Opera Awards. At the age of 25, Dorman became the youngest composer to win Israel's prestigious Prime Minister's Award for his *Ellef Symphony*. He has earned several international awards from ASCAP, ACUM, and the Asian Composers League. Dorman studied composition with John Corigliano and Josef Bardanashvili, and he holds a doctorate in composition from the Juilliard School. Dorman currently serves as Professor of Music Theory and Composition at the Sunderman Conservatory of Music at Gettysburg College.

A dynamic saxophonist and music educator, **ADAM GANG** performs across Colorado and currently serves on faculty at the University of Denver's Lamont School of Music teaching Saxophone and Jazz Improvisation & Composition. Since returning to the U.S. in 2021 after nearly a decade abroad, Adam has shared the stage with Gabriel Mervine, Blessing Bled Chimanga, Henrique De Almeida, Brad Goode, Braxton Kahn, Tom Amend, Wil Swindler, and Vlad Girshevich, among many others. He has also performed with The Temptations, The Four Tops, The Annie Booth Big Band, Remy Le Boeuf's Assembly of Shadows, the Colorado Symphony Orchestra, the Central City Opera, the Colorado Springs Philharmonic, and the Colorado Jazz Repertory Orchestra. In 2024, Adam was recognized by *DownBeat* Student Music Awards as an Outstanding Soloist. Adam was also a multi-instrumental member of the band for the Colorado run of the touring Broadway productions *Tina* (2023) and *MJ* (2024). As a leader, Adam has released two original albums, *Where Does This Find You* (2024, Ninjazz Records) and *A Few Things* (2025, Ninjazz Records). Supported by a Pathways to Jazz grant, his upcoming 2026 project will reimagine Chopin's nocturnes for jazz. He also recorded as a sideman on Camilla Vaitaitis's release, *I Grew Up* (2026) and Paa Kow's album *Ask* (2014).

COLIN MCALLISTER serves as Director of Humanities and an Associate Professor in the Department of Visual and Performing Arts at UCCS where he directs the *Sagitta Guitar Ensemble* and organizes the *Solertia Humanities Speaker Series*. His research interests include contemporary music performance and pedagogy, musical modernism, and the apocalyptic paradigm as manifested in varying phenomena—literature, music, and art. He has been awarded the College of Letters, Arts, and Sciences Outstanding Awards in both Teaching and Creative works and has served as both Daniels Ethics Fellow and a Faculty Career Fellow with the College of Letters, Arts, and Sciences and the T. Rowe Price Career and Innovation Center. He pursues an active career as both a guitarist and conductor, with a particular emphasis on repertoire from the late-20th and 21st centuries. He has given over 150 world or U.S. premieres by composers including Christopher Adler, Juan Campoverde, Chaya Czernowin, Franco Donatoni, Brian Ferneyhough, Beat Furrer, Vinko Globokar, Adam Greene, Helmut Lachenmann, Tania León, Rolf Riehm, and Terry Riley. His performances as a guitarist and conductor have been hailed as 'sparkling...delivered superbly' (*San Francisco Chronicle*), 'ravishing' (*San Diego Union Tribune*) and 'an amazing tour de force' (*San Diego Story*). For over a quarter century, he has been a member of the ensemble NOISE, and is a co-founder of the soundON Festival, held annually since 2007 in La Jolla, California. His concert appearances include the Ojai Music Festival, Monday Evening Concerts, New Music Miami, Colorado College Summer Music Festival, San Francisco sfSound, Darmstadt International Music Festival, Festival Hispanoamericano de Guitarra, Dallas Festival of Modern Music, and the Foro Internacional de Música Mexico City. He has performed as a soloist with the Colorado Springs Philharmonic, Colorado Symphony, San Diego Symphony, and the Chamber Orchestra of the Springs. His recordings can be found on the MicroFest, Summit, Innova, Centaur, Naxos, Albany, Old King Cole, Vienna Modern Masters, Carrier, and Tzadik labels. Colin is an Artist Partner with both Taylor Guitars and PRS Guitars.

FIONA DIGNEY is an Australian-born percussionist, producer, and educator who holds degrees in both education and performance, including a doctorate in percussion performance from UC San Diego. She is the Artistic Producer for Long Beach Opera and the Executive Producer and Artistic Administrator for the Ojai Music Festival. Fiona also serves as Managing Director for Art of Elan. In addition to her administrative roles, she maintains an active performance career as a freelance percussionist and regularly performs as a substitute with the San Diego Symphony, and recently as a member of NOISE Ensemble. With a passion for contemporary and experimental work, Fiona has led and supported numerous international music residencies and festivals, where she has collaborated with a wide range of visionary artists and ensembles including the International Contemporary Ensemble (ICEnsemble), JACK Quartet, George Lewis, Peter Sellars, John Adams, Rhiannon Giddens, Tyshawn Sorey, Jamie Barton, O-Lan Jones, Seth Parker Woods, and Víkingur Ólafsson, among others.

PAMELA DIAZ is the Director of the Purple Mountain Clarinet Choir, an ensemble of the New Horizons Band of Colorado Springs. Before her appointment to Colorado College, she was Lecturer of Clarinet and Clarinet Choir director at Colorado State University-Pueblo for 10 years. She performs regularly as a solo, chamber music and orchestral musician, and also maintains a private clarinet studio. Pam graduated from the

Interlochen Arts Academy. She received her Bachelor of Music degree from Northwestern University and Master of Music degree from the University of Michigan. She has been an invited performer at multiple International Clarinet Association's conferences, Colorado Clarinet Day, the International Double Reed Society, and also presented recitals and master classes at the Sichuan Conservatory of Music in Chengdu, China. Pam's principal teachers have included Burt Hara, Fred Ormand, Russell Dagon, Clark Brody, Robert Marcellus and Frank Kowalsky.

ZOE WEISS is an Assistant Professor at the University of Denver's Lamont School of Music. Both a musicologist and performer, she believes passionately in music's ability to forge human connections which she explores in both her scholarly and performance work. She completed her Ph.D. at Cornell University where she wrote a dissertation on musical and material networks in the Elizabethan In Nomine tradition. Her scholarly interests range from the history of music theory and 16th-century polyphony, to performance practice and music cognition, and she has published work on Haydn string quartets and the consort music of John Jenkins. An active performer on the viola da gamba and Baroque cello, Zoe is a founding member of LeStrange Viols, Science Ficta, and the Folk Baroque Trio. She has also performed with the Oberlin Consort of Viols, the Smithsonian Consort of Viols, the Folger Consort, and ACRONYM. Zoe has taught viol at workshops for the Amherst Early Music Festival and the Viola da Gamba Society of America and served on the Board of Directors for the VdGSA as well as serving as an editor for the *Journal of the VdGSA*. Her recordings with LeStrange Viols and ACRONYM can be heard on the New Focus label, including the album *Æternum* which emerged from her research into the Elizabethan table-book GB-Lbl Add. MS 31390. Science Ficta's recording of new works by composer Molly Herron, *Through Lines*, was released by New Amsterdam Records in 2021. Zoe has previously taught at Harvard University, Ithaca College, the Cornell Prison Education Program, and Cornell University, where she received a Don M. Randel teaching fellowship.

QUATTRO MANI is one of the most dynamic piano duos performing before today's concert-going public. Giorgio Koukl's *EarRelevant* review of their latest CD, *Hallelujah Junction*, says "...their incredible array of capacities is strong enough to place them precisely on the top of the piano duos of today." *Fanfare*'s Robert Carl writes that "Quattro Mani is one of the most enduring and leading keyboard duos anywhere" and the *Boston Globe* printed "Quattro Mani proved itself fearless and equal to every challenge." The duo's performances and recordings, as well as their collaborations with important composers of our time has led to numerous dedications and premieres of new repertoire, including works by George Crumb, Paul Lansky, Tod Machover, Poul Ruders, Tania León, Paul Moravec, Michael Daugherty, Ofer Ben-Amots and Fred Lerdaahl. QM's recent CDs, *Hallelujah Junction*, featuring new works by American and European composers, and *Inner Life* dedicated to Quattro Mani by Fred Lerdaahl, have been released to widespread critical acclaim. Other discs include *Lounge Lizards*, featuring composer Michael Daugherty, *Restructures* featuring Tod Machover, and a CD of Stefan Wolpe's works for two pianos among others.

Following Quattro Mani's premiere of Paul Lansky's double concerto, *Shapeshifters* and Fitkin's *Circuit* with the Austin Symphony, the *Austin Chronicle* cited their orchestra's performance with Quattro Mani as one of the Top 10 Classical Treasures. Recent QM performances include the Alabama Symphony, Colorado College Intermezzo Series and Summer Music Festival, Colorado Symphony Drum Show, as well as Subculture, Bargemusic, National Sawdust, Weill Recital Hall at Carnegie Hall and Steinway Hall, all in NY, La Laboratoire Cambridge, and Curtis Institute in Philadelphia. Quattro Mani records for and is managed by Bridge Records.

Grammy nominated pianist and Steinway Artist **SUSAN GRACE** has performed solo and chamber recitals and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, Korea, India and China. She has also performed in the Aspekte Festival in Salzburg, St. Paul Chamber Orchestra's new-music series Engine 408, Phillips Collection in Washington, D.C., the Grand Teton Festival, the Cape Cod Music Festival, Festival Mozaic, Concordia Chamber Players, Music at Oxford, and the Helmsley Festival in England. Grace is associate chair, artist-in-residence, and senior lecturer in music at Colorado College. She is also music director of the renowned Colorado College Summer Music Festival, now celebrating its 43rd season. Grace was awarded the 2020 Gresham Riley Award, the Alumni Association's highest honor for service to Colorado

College, and the 2023 Jane Cauvel Cultivating Collaboration and Community Presidential Leadership Award. She was awarded the Christine S. Johnson Professorship of Music from 2014-16. In June 2014, Mayor Steve Bach and the city of Colorado Springs presented Ms. Grace with the Spirit of the Springs award for her work with the Colorado College Summer Music Festival. Grace was nominated for a Grammy in the Best Small Ensemble Performance category.

Pianist **STEVEN BECK** continues to gather acclaim for his performances and recordings. Recent career highlights include performances of Beethoven's variations and bagatelles at Bargemusic, where he first performed the Beethoven sonata cycle. Steven Beck is an experienced performer of new music, having worked with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle, and Fred Lerdahl, and performed with ensembles such as Speculum Musicae and the New York New Music Ensemble. He is a member of the Da Capo Chamber Players, the Knights, and the Talea Ensemble. He is also a member of Quattro Mani, a piano duo specializing in contemporary music. As an orchestral musician he has appeared with the New York Philharmonic, the New York City Ballet Orchestra, Orpheus, the Mariinsky Orchestra and many others. Mr. Beck's discography includes Peter Lieberman's third piano concerto (for Bridge Records) and a recording of Elliott Carter's "Double Concerto" on Albany Records. He is a Steinway Artist.



ACKNOWLEDGEMENTS

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Shane Groothof, Music Production Coordinator
Sarah Pont, Music Events Coordinator
Schylar Woods, Technical Director

Colorado College is located within the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. An extended list of tribes with a legacy of occupation in Colorado can be accessed through the Music Department website.

UPCOMING EVENTS IN THE COLORADO COLLEGE MUSIC DEPARTMENT

Unless indicated, all concerts are in Packard Hall, are free, and require no tickets:

www.coloradocollege.edu/music

Tanasi Worldgrass Ensemble

Monday, Sept. 21, 7 p.m., Cossitt Amphitheatre

USAFA Band Chamber Recital

Monday, Oct. 5, 7 p.m.

Music at Midday

Wednesday, Oct. 7, 12:15 p.m.

Summer Music Festival Intermezzo Series: Katarina Quartet

Wednesday, Oct. 7, 7 p.m., *Ticketed Event*

www.coloradocollege.edu/other/summermusicfestival/

Music Ensembles Showcase

Friday, Oct. 9, 4 p.m.

Live from Packard Hall Faculty Artists Concert

Wednesday, Oct. 28, 12:15 p.m.

Spanish Consort

Thursday, Oct. 29, 7 p.m.

Soli Deo Gloria

Sunday, Nov. 1, 4 p.m.

Music at Midday

Wednesday, Nov. 4, 12:15 p.m.

Chamber Chorus

Sunday, Nov. 8, 3 p.m.

CC Choir

Thursday, Nov. 19, 7 p.m., Shove Chapel

Bluegrass Ensembles

Thursday, Dec. 3, 7 p.m.

Fall Musical – *Urinetown*

Friday, Dec. 4, 7 p.m., Celeste Theatre

Fall Musical – *Urinetown*

Saturday, Dec. 5, 11 a.m., Celeste Theatre

Fall Musical – *Urinetown*

Sunday, Dec. 6, 2 p.m., Celeste Theatre

Lessons and Carols

Sunday, Dec. 6, 6 p.m., Shove Chapel

Chamber Orchestra
Tuesday, Dec. 8, 7 p.m.

Music at Midday
Wednesday, Dec. 9, 12:15 p.m.

Concert Band
Wednesday, Dec. 9, 7 p.m., Celeste Theatre

Wintersong
Wednesday, Dec. 9, 7:30 p.m., Shove Chapel

Tiger Jazz
Thursday, Dec. 10, 7 p.m., Celeste Theatre

Wintersong
Thursday, Dec. 10, 7:30 p.m., Shove Chapel

Indonesian Music and Dance
Sunday, Dec. 13, 3 p.m.

