**Flurry** (2003), commissioned by the UI Saxophone Choir, explores sound as one might explore focus on a program note: to locate pitches notated on a staff, to discover words associated with those pitches, to translate the meaning of what is heard into corresponding materials, to visualize the sounds as visual images, to capture the essence of the music as a whole, and to convey that sense to the listener. The quartet was commissioned by UI saxophonists: Noa Even, David Tribley, Collin Wilson and Phil Pierick.

**ahimsa II** (2009) is the composer’s second work whose title is taken from the Sanskrit term “ahimsa,” which means “non-violence.” The piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**In the First, spinning place** (2007) is the mythological image of a snake that bites its own tail, thus creating a circle. This piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**ouroboros** (2007) is the mythological image of a snake that bites its own tail, thus creating a circle. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**world without words** (2009), commissioned by the UI Saxophone Choir, was given this particular title by the composer for several reasons: most of the recent works have been of words, but had real problems with conveying thought and language; and 13 saxophones felt to him like a whole world in itself(!). The piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**ahimsa** (2009) is the mythological image of a snake that bites its own tail, thus creating a circle. This piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**Flurry** (2003), commissioned by the UI Saxophone Choir, explores sound as one might explore focus on a program note: to locate pitches notated on a staff, to discover words associated with those pitches, to translate the meaning of what is heard into corresponding materials, to visualize the sounds as visual images, to capture the essence of the music as a whole, and to convey that sense to the listener. The quartet was commissioned by UI saxophonists: Noa Even, David Tribley, Collin Wilson and Phil Pierick.

**ahimsa II** (2009) is the composer’s second work whose title is taken from the Sanskrit term “ahimsa,” which means “non-violence.” The piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**In the First, spinning place** (2007) is the mythological image of a snake that bites its own tail, thus creating a circle. This piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**world without words** (2009), commissioned by the UI Saxophone Choir, was given this particular title by the composer for several reasons: most of the recent works have been of words, but had real problems with conveying thought and language; and 13 saxophones felt to him like a whole world in itself(!). The piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.

**ahimsa** (2009) is the mythological image of a snake that bites its own tail, thus creating a circle. This piece is dedicated to the memory of writer David Foster Wallace. The music owes a great deal to South Indian Classical music: the pitches are Morse-codes in order to create an impression of raditelegraph conversation. The German word “Funk” (=radio) and “funk” as a music style are juxtaposed in this piece.
Debra Richtmeyer and the University of Illinois 2008-2009 saxophone Studio

Dedication and support. This CD is dedicated to the my husband, Steve Rummel. This project would not have been possible without your collective talent, dedication, and support. This CD is dedicated to the my husband, Steve Rummel. This project would not have been possible without your collective talent, dedication, and support.

Kramer, Director of the UIUC School of Music, the composers and students involved in the making of this CD, and to Jon Schoenof, John Bonadies, Karl Komor, Dieter Mack, Joseph Schwantner, Ezra Laderman, and John Eaton from the University of Chicago. He has studied with Martin Bresnick, German composer and ethnomusicologist, and was Composer-in-Residence at UIUC in 2007. As both a scholar and musician he has made extensive visits mainly to Europe, South America, and throughout the US. He is particularly committed to cultural exchange. He is an American composer born in Michigan University. He is currently pursuing his DMA in Performance at UIUC, where he has taken as his task the process of transformation into the sonic domain. The result has been music that has been described as “dramatic and gripping” (Martin Adams, Irish Times, 2010) and has been performed throughout Europe, Indonesia and the US. He is a Vandoren and Selmer Paris Artist. He received a BME from Valparaiso, Indiana, is a member in the Hi-Def Saxophone Quartet in the 2009 Fischoff National Chamber Music Competition, was named the 2008 UIUC Presser Scholar of the UIUC School of Music Armstrong Performance at UIUC. He was awarded Second Place in the 2009 UIUC School of Music Armstrong Performance at UIUC and was a 2009-2010 winner of the Frank Huntington Fischoff National Chamber Music Competition. He has performed extensively throughout the US and Europe, and was awarded a double BM in Performance and Musicology from UIUC, where he also received BM, BA and MLIS degrees. She served as a Music Librarian, Assistant Professor at the University of Miami, won the UIUC Thomas J. Smith Award Scholarship and a quarter-title chance at UIUC as a member of the UIUC Saxophone Ensemble in the 2009 Fischoff National Chamber Music Competition. She has performed throughout Europe, Indonesia and the US. She is currently a UIUC teaching assistant for both Debra Richtmeyer and the University of Illinois Saxophone Choir Personnel:

Soprano Saxophone:

- Joyce Griggs, from Visalia, Indiana, is a soprano saxophone professor at the University of Illinois. She obtained a MM from Bowling Green State University and is currently a Doctoral Candidate at UIUC. She has performed extensively throughout the US and Europe, and was awarded a double BM in Performance and Musicology from UIUC, where she also received BM, BA and MLIS degrees. She served as a Music Librarian, Assistant Professor at the University of Miami, won the UIUC Thomas J. Smith Award Scholarship and a quarter-title chance at UIUC as a member of the UIUC Saxophone Ensemble in the 2009 Fischoff National Chamber Music Competition. She has performed throughout Europe, Indonesia and the US. She is currently a UIUC teaching assistant for both Debra Richtmeyer and the University of Illinois Saxophone Choir Personnel:

Soprano Saxophone:

- Joyce Griggs, from Visalia, Indiana, is a soprano saxophone professor at the University of Illinois. She obtained a MM from Bowling Green State University and is currently a Doctoral Candidate at UIUC. She has performed extensively througho...
1. **In the First, Spinning Place**  12:16  
   *by Hilary Tann*  
   I. “Down the rivers of the windfall light”  
   II. “And the sabbath rang slowly /  
       In the pebbles of the holy streams”  
   III. “In the first, spinning place”  
   Debra Richtmeyer, alto saxophone; Ieng-Ieng Lam, piano

2. **Ahimsa II**  6:39  
   for Saxophone Quartet (2009)  
   *by Keith Murphy*  
   Henning Schröder, soprano saxophone; James Spigner, alto saxophone; Heidi Radtke Siberz, tenor saxophone; Sam Falcone, baritone saxophone

3. **Fo•ci**  7:49  
   for Saxophone Choir (2009)  
   *by Erik Lund*  
   UIUC Saxophone Choir conducted by Debra Richtmeyer

4. **Flurry**  8:40  
   *by Ed Martin*  
   Michael Holmes, soprano saxophone

5. **Selisih**  9:40  
   for Alto and Baritone Saxophone (2003)  
   *by Dieter Mack*  
   Nathan Mandel, alto saxophone;  
   Henning Schröder, baritone saxophone

6. **Awakening**  5:59  
   for Saxophone Choir (2009)  
   *by Ed Martin*  
   UIUC Saxophone Choir conducted by Debra Richtmeyer

7. **“Slap-Funk!”** (2002)  3:01

   Henning Schröder, alto saxophone

9. **Mackerel Sky**  12:01  
   for Saxophone Quartet (2009)  
   *by James Bunch*  
   Noa Even, soprano saxophone; David Tribley, alto saxophone;  
   Collin Wilson, tenor saxophone; Phil Pierick, baritone saxophone

10. **World Without Words**  8:26  
    for Saxophone Choir (2009)  
    *by Stephen Andrew Taylor*  
    UIUC Saxophone Choir conducted by Debra Richtmeyer

© 2009 DEBRA RICHTMEYER
© 2009 DEBRA RICHTMEYER