

NOSTOS

LUCAS HOPKINS-SAXOPHONE
ER-HSUAN LI-PIANO

CARTER PANN: SONATA FOR ALTO SAXOPHONE AND PIANO (2016)

- | | |
|---|------|
| 1. I. This Black Cat | 4:43 |
| II. Three Songs Without Words | |
| 2. 1. Reverie | 3:32 |
| 3. 2. Soaring | 3:24 |
| 4. 3. Consolation | 4:55 |
| 5. III. Cuppa Joe | 1:47 |
| 6. IV. Epilogue: Lacrimosa in memory of Joel Hastings | 4:47 |

ARIS ANTONIADES: TWO CHILDHOOD PORTRAITS (2023)

- | | |
|---------------------|------|
| 7. I. Hide and Seek | 8:25 |
| 8. II. Sunset | 6:58 |

JOSEPH BOZICH: SONATA FOR ALTO SAXOPHONE AND PIANO (2014)

- | | |
|-----------------|------|
| 9. I. Scherzo | 8:02 |
| 10. II. Cadenza | 3:39 |
| 11. III. Finale | 6:38 |

ARIS ANTONIADES: NOSTOS (2018)

- | | |
|--|------|
| 12. I. A Morning in the Village | 3:21 |
| 13. II. Grandmother Maroulla's Stories | 4:08 |
| 14. III. Ritual Dance ("Leventikos") | 3:26 |

TOTAL TIME - 1:07:45

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WORKS BY

ANTONIADES~BOZICH~PANN



NOSTOS

Recording, Editing, and Mastering Engineer: **KEVIN HARBISON**

Producers: **KEVIN HARBISON, ER-HSUAN LI,
LUCAS HOPKINS, ARIS ANTONIADES, CARTER PANN**
Album Artwork: **LEANNE KOONCE**

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RECORDED IN GRUSIN MUSIC HALL, UNIVERSITY OF COLORADO BOULDER

**LUCAS HOPKINS AND ER-HSUAN IMAGES BY NICK ZOULEK
ARIS ANTONIADES IMAGE BY CARINA SAVVA
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LUCAS HOPKINS, SAXOPHONE

Lucas Hopkins is quickly becoming known as a prominent soloist, chamber musician and educator comfortable in a variety of styles. Hopkins currently teaches saxophone at Austin Peay State University, Tennessee State University, and Murray State University. As a performer and educator, Hopkins has presented guest recitals and master-classes at universities, has appeared as a concerto soloist with the Oakland Symphony, and has performed with various orchestras. Additionally, as the bass saxophonist of The Moanin' Frogs Saxophone Sextet, Hopkins frequently performs across the country for various concert series and educational engagements. He holds a DMA from the University of Colorado and additional degrees from the University of Michigan, Northwestern University, and University of Minnesota. His primary teachers include Timothy McAllister, Eugene Rousseau, Tom Myer, Andrew Bishop, and David Henderson. Hopkins is an endorsing artist for Conn-Selmer, D'Addario Woodwinds, and Key Leaves.

ER-HSUAN LI, PIANO

Praised by the *New York Concert Review* as having “played with astonishing maturity and flair,” Er-Hsuan Li is a highly accomplished pianist. A native of Taiwan, Li has performed across Europe, Asia, and the United States on the stages of renowned venues including Carnegie Hall, Harris Theater in Chicago, the Mozarteum in Salzburg, and the Taiwan National Concert Hall. He attained a Doctor of Musical Arts degree in piano performance from the University of Colorado Boulder and additional degrees from Northwestern University and the Manhattan School of Music. He currently serves as a Visiting Assistant Professor of Music at Pacific Lutheran University.

Li specializes in contemporary music and has premiered numerous new works as a soloist, collaborative pianist, and ensemble keyboardist. In recognition of Li’s remarkable artistic contributions, he has received several national scholarship awards. These prizes have led to the creation of this album, a concerto concert performing Shostakovich’s Piano Concerto No. 1, and the world premiere of John Clay Allen’s concerto, *The Stone Harp*. Li currently has recordings on Spotify and Apple Music showcasing works by Nelson Walker, Jordan Holloway, and Brian Lambert.

“Nostos” is an album featuring four compositions for saxophone and piano, all of which were written within the last decade. These works were composed by three living composers with whom we worked closely throughout the creation of this album.

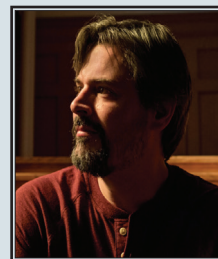
ARIS ANTONIADES



JOSEPH BOZICH



CARTER PANN



ARIS ANTONIADES

Praised for the “spiritual heights, the drama, the tension” of his music, “immersing the listener into a world of sound” (*The National Herald*, NYC), composer Aris Antoniadis creates works for everything from Symphony Orchestras to Jazz Big Bands. He has written/arranged for eight-time Grammy nominee Bobby Sanabria, the National Radio Symphony Orchestra of Greece (ERT), legendary Greek composer George Hatzinassios, twenty-eight-time golden and platinum album vocalist (IFPI Greece) Alkistis Protosalti, as well as other influential artists of the Greek industry, including Michalis Hatzigiannis, George Perris, Costas Cacoyannis, X-Factor (Greece) judges George Theofanous and Mariza Rizou. As of January 2021, he is the artistic director and principal conductor of the TrakArt Pops Orchestra in his homeland, Cyprus. Additionally, Aris is the radio host of *Musical Compass* on CyBC Classic Radio, where he shares with his listeners his passion for music.

JOSEPH BOZICH

Through his works, composer and conductor Joseph Bozich seeks to balance kinetic musical geometries, operatic intensity, and introspective spirituality. In 2023, Bozich made his debut with the Tonkünstler Orchestra conducting his own composition as part of the Ink Still Wet workshop at the Grafenegg Festival. Additionally, in 2023, he was a conducting fellow at Aspen Music Festival, and has served as an assistant conductor to the Hungarian State Opera, Juilliard Opera, Pittsburgh Festival Opera, and Opera Neo (San Diego). He made his Boston Symphony Hall debut in 2022 when he stepped in at the last minute to lead a full production of *La Traviata* with professional soloists and the Boston Youth Symphony Orchestra. His saxophone quartet work *Babel* won the 2014 Sinta Quartet Commissioning competition and can be heard on the group’s debut album, *Collider*. Other composition commissioners include Kenneth Radnofsky, Latitude 49, and the Departure Duo.

CARTER PANN

Composer/pianist Carter Pann has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra,

the youth orchestras of New York and Chicago, and countless wind ensembles. He has worked with Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet, and many concert pianists. Awards include a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral, and wind ensemble music. Pann was a Finalist for the Pulitzer Prize in Music in 2016. He loves a good game of chess or poker with his students and friends and currently teaches and conducts the Boulder Altitude Directive, a contemporary music ensemble at the University of Colorado Boulder.

CARTER PANN: *Sonata for Alto Saxophone and Piano*

Composed in 2016 on commission from Joe Luloff, Carter Pann’s *Sonata for Alto Saxophone and Piano* is a 25-minute monument in 4 movements. The work was inspired by both the saxophone music of late composer William Albright and by Joe’s particular blend of finesse and brutality accompanied by an unparalleled command of the instrument. *I. This Black Cat* is a portrait of my very first feline friend in our household, but there’s a double meaning, as I may have been invoking some of the stylings of the great mid-century jazz cats like Coltrane, Parker, and Rollins. This first movement climaxes with huge “sax-waves” crashing over deep, horrific harmonic rocks in the piano. *II. Songs Without Words* is a set of *drei lieder*, each with its own title harkening back to salons of the mid-19th century. The tone and tenor of this set is sullen, wistful, but at times exalting. This movement-set can be programmed on its own. *III. Cuppa Joe* is a sonic onslaught, a barrage of notes. Were this Sonata for a different musician I don’t think I would have had the stones to write something like this. *IV. Epilogue: Lacrimosa in Memory of Joel Hastings* turns a sharp corner into the realm of abject sadness at the loss of a friend so dear as to be a brother. Joel and I collaborated on so many musical whims over the years until his untimely death in 2016 that we began to resemble a sort of rhyme-scheme in lockstep... of one piece. —Carter Pann

ARIS ANTONIADES: *Two Childhood Portraits*

Two Childhood Portraits is a musical journey into the vivid memories of youth, captured through the evocative sounds of the soprano saxophone and piano. Comprising two distinct movements, this work delves into the innocence, joy, and nostalgia of childhood experiences.

The first movement, *Hide and Seek*, pays homage to the spirited games of concealment and discovery that enlivened youthful days. Echoes of laughter and the pitter-patter of feet resound as children dart amongst shadows and secret corners. The movement captures the essence of playful pursuit, with a fugue section reflecting the exuberant energy of children at play. Dedicated to the memory of Dr. Walter Hulse, my fugue professor during my conservatory years, this movement is a heartfelt tribute to the joyous spontaneity of childhood.

In contrast, the second movement, *Sunset*, transports listeners to the serene vistas of twilight. Inspired by the breathtaking spectacle of the sun descending into the vast expanse of the Mediterranean Sea from the heights of the Ancient Settlement of Curium in Cyprus, *Sunset* embodies the contemplative beauty and the poignant duality of dusk. Through tender melodies and harmonies that shimmer like sunlight on water, the music reflects upon the tranquil yet introspective moments of watching day give way to night. Symbolizing the interplay between beauty, security, and the uncertain horizon of the future, this movement invites listeners to reflect on the fleeting yet enduring impressions of childhood's twilight. —*Aris Antoniadis*

JOSEPH BOZICH: Sonata for Alto Saxophone and Piano

It's a bit loaded to call any piece a "Sonata" in the 21st century. We live in an era of stories, images, ideas; a composition that seeks to reference only itself can seem at best old-fashioned and at worst reactionary. And yet, part of the magic of music is to create effective drama, pathos, and "images" without concrete association, tones not representing ideas but as the ideas themselves. It is in that sense that I wrote this Sonata; not even as a statement of concrete form, but as representation of a substantial abstract work composed of integrally related movements for solo instrument and piano.

Sonata for Alto Saxophone and Piano is built as a continuously expanding cycle from the smallest scale to the largest form, created by motives recurring in the order they appeared, with even the first and last movements "rhyming" in their ending. The piece is in three connected movements. The first, *Scherzo*, is a restless, dancelike, agitato movement interlaced with lyric episodes of barely contained pressure. The second movement dissipates all energy and places the solo saxophone in a free cadenza,

which after a brief introduction, explodes into a vicious and relentlessly rhythmic finale. Having demanded intense (and intensifying) technical and expressive virtuosity from both saxophonist and pianist throughout, the piece ends in victorious exhaustion. —*Joseph Bozich*

ARIS ANTONIADES: Nostos

Throughout the journey of composing this work, I sought to capture the essence of returning home, a concept deeply ingrained in the Greek word "nostos." Rooted in my experiences growing up in Cyprus, this piece carries the weight of treasured memories from my homeland, reflecting the rich tapestry of Greek folk rhythms and traditions that have shaped my musical identity. Each movement within *Nostos* is a poignant reflection of specific memories tied to my roots:

The first movement channels the lively and competitive spirit of the traditional Cypriot dance form *Zeimbekiko*. It encapsulates the convivial nature of Cypriot culture, offering a glimpse into the spirited and celebratory essence of my heritage.

The second movement is an intimate homage to my beloved great-grandmother, Maroulla, who played a pivotal role in nurturing and shaping my early years. This lullaby of tender recollections serves as a testament to her unwavering kindness and the bittersweet journey of reminiscing about the past.

In the final movement, I attempt to recapture the exuberance of my childhood memories, centering on the infectious energy of Greek and Balkan folk dance rhythms. I used to be an avid folk dancer as a teenager, so this movement—based on the dance rhythm *Leventikos*—serves as a spirited celebration of the cultural traditions that have shaped my identity, reflecting my lively connection to my roots.

Through *Nostos*, I invite you to join me on a deeply personal journey, one filled with the vibrant traditions and heartfelt memories of my homeland. It is an offering from the heart, weaving together the threads of emotion and tradition, aiming to impart a universal sense of connection and a shared celebration of the human experience of homecoming. —*Aris Antoniadis*