

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Derek S. Chase

Saxophone

in

Junior Recital

Assisted by

Sharon Johnson, piano

Recital Hall

Center for the Arts

Monday, November 20th, 2017

6:30 p.m.

Program

Sonate No. 6

J.S.Bach (1685-1750)

I. Adagio ma non tanto

II. Allegro

III. Siciliano

IV. Allegro assai

Derek Chase, alto saxophone

Sharon Johnson, piano

Maï

Ryo Noda (b.1948)

Derek Chase, alto saxophone

Concerto

Henri Tomasi (1901-1971)

I. Andante

Sonata, Op. 19

Paul Creston (1906-1985)

II. with tranquility

Sonata, Op. 29

Robert Muczynski (1929-2010)

II. Allegro energico

Derek Chase, alto saxophone

Sharon Johnson, piano

Program Notes

Sonate No. 6 is the third sonata that Bach wrote for flute and accompaniment. It was written for his son CPE Bach to play with the monarch of Prussia, Frederick the Great. It is a brief, four-movement sonata with all except the first written in binary form. The first, *adagio ma non tanto*, is the shortest, serving as a prelude for the following three. The second is an *allegro* that skips along in an easy 2/4, while the third is a *siciliano* with rocking rhythms. The finale is an *allegro assai* that sparkles with trills and rapid passagework.

Ryo Noda's works are hailed for their control, *avant-garde* inspiration, and innovative playing techniques. **Mai** was written for his wife. It tells the story of a warrior looking back on the battles he has seen and returned from, and all those who had lost their lives. Many advanced techniques are used in this work to convey the emotion of battle and suffering, such as intense flutter-tonguing, overtones, and multi-phonics.

Henri Tomasi was a prolific French composer of the twentieth century, whose works varied in every direction from *avant-garde* to impressionistic. His *Concerto pour Saxophone Alto et Orchestre* is comprised of two movements, the first of which is a highly lyrical *andante*. This movement begins with a piano introduction, with the lyrical lines alternating between the right and left hands. The saxophone line then demonstrates bi-tonality throughout the work. The dotted-quarter followed by eighth note motive is found throughout, while the middle is marked by a striking *cadenza* with haunting piano *ostinato*.

Paul Creston became one of the first and most notable serious composers for classical saxophone early on, and his **Sonata for Alto Sax and Piano** is now regarded as a staple in the classical saxophone repertoire. Throughout the sonata, Creston demonstrates his trademarks, such as dance-like rhythms and subversion of meter. The second movement featured in this recital displays a singing melody that hides its tricky 5/4 time signature.

Originally titled "Desert Sketches", Robert Muczynski wrote his **Sonata for Alto Sax and Piano** during his stay at his home in Arizona. The first movement is about the desert at night while the second movement played here is about the predator chasing its prey during the blazing heat of daylight. This takes the instrument into its high *altissimo* range while using other idiosyncratic techniques, allowing for a technical challenge while remaining exquisitely musical and tasteful.

Special Thanks to my parents and all the friends that have helped and supported me through this journey. Special thanks to Maggie, Sarah, Nicole, Rachel, Liv, and Aubrey for all their help with this <3

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Derek, a student of Prof. Matthew Amedio, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Saxophone Performance.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.