

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Derek S. Chase

Saxophone

in

Senior Recital

Assisted by

Dr. Sharon Johnson, piano

Recital Hall

Center for the Arts

Wednesday, November 14th, 2018

8:00 p.m.

Program

Sonata for Oboe and Piano

Francis Poulenc

I. Elégie.

(1899-1963)

II. Scherzo

III. Déploration

Derek Chase, soprano saxophone

Dr. Sharon Johnson, piano

Sonate pour saxophone alto seul

Jeanine Rueff

I. Allegro

(1922-1999)

II. Adagio

Derek Chase, alto saxophone

Concerto for Saxophone and Wind Ensemble

David Maslanka

I. Song: Fire in the Earth

(1943-2017)

Derek Chase, alto saxophone

Dr. Sharon Johnson, piano

Intermission

Concertino

Warren Benson

II. Aeolian Song

(1924-2005)

Sonata in C# minor

Fernande Decruck

I. Tres modéré, expressif

(1896-1954)

II. Noël

III. Fileuse

IV. Nocturne et Rondel

Derek Chase, alto saxophone

Dr. Sharon Johnson, piano

?

arr. Lindsey Stirling

Program Notes

Poulenc's **Oboe Sonata** was one of his three sonatas for wind instruments. This piece was written to mourn the passing of his close friend and composer Prokofiev. To demonstrate mourning, Poulenc uses the extremes of the oboe with massive dynamic contrasts. Often, the oboe and piano are at completely different dynamics. The piece is ordered the opposite of the traditional sonata, with its movements going slow-fast-slow. The first, *Elégie*, opens the work with a lyrical flowing melody that abruptly shifts into minor. The second, *Scherzo*, introduces a "perpetual motion" theme, perhaps as a nod to Prokofiev. With many mixed meter changes, the theme of this movement is the arpeggio. The final movement, *Déploration*, quotes the first and second movements and slowly condenses all of the themes until the ending.

Jeanine Rueff worked with Marcel Mule, on the fathers of classical saxophone at the Paris Conservatory. From this, she was inspired to write for saxophone, which she did extensively. After her studies, she was hired on as a professor of solfege and harmony at the conservatory until her retirement. Despite being an accompanist for saxophone, her **Sonate** is an unaccompanied work. It is a dodecaphonic work, or in other words, a twelve-tone work. Often used for competitions, it is noted for its difficulty or rhythm and pitch that allows the soloist to show-off.

Many of David Maslanka's works have become standards in various repertoires, especially his works for wind ensemble. His works are known for their challenging rhythmic passages. This **Concerto**, originally written for alto sax and wind ensemble, became in Maslanka's own words "a good deal larger than I would reasonably want, no idea could be left out". The first movement – "Fire in the Earth" – has intense imagery behind it. The movement takes the listener through many landscapes – "plants caught by the morning sun, snow on the surrounding mountains, and the green grass at your feet" – all encompassed in a songlike melody that sails over the rhythm in the wind ensemble, or in this case, piano.

American composer and percussionist Warren Benson is known for his many works for solo wind instruments with ensembles. A professor of composition at the Eastman School of Music, Benson wrote over one hundred works. His "**Aeolian Song**" is actually the second movement of

his Concertino for alto sax and small orchestra, despite it often being performed on its own, as it is tonight. Exploring all of the saxophones registers in a beautiful melody, the piece combines two themes between the saxophone and the piano through the use of pedal.

Born and taught in France, Fernande Decruck studied organ and composition at the Paris Conservatory. Her organ studies later brought her to New York, where she married her husband Maurice who was a saxophonist in the New York Philharmonic. Originally written for Viola, her **Sonata in C# minor** was later readapted by Decruck herself for saxophonist Marcel Mule. In the work you can see Gabriel Fauré's approach to dissonant harmonies and harmonic fluidity, which was a common approach taken by her contemporaries including Jacques Ibert and Olivier Messiaen. The first movement opens in traditional sonata form with contrasting chromatic and diatonic themes. The second movement dives into a folk-song feel, while the third emulates a spinning song in which the saxophone floats over the piano with continuous septuplets. The final movement flirts with bitonality, all while climaxing with intense flutter-tongued passages in a rousing conclusion.

Special Thanks to my parents and all the friends that have supported me in this journey. Special thanks to Maggie, Sarah, Rory, Rachel, and Hannah for all of their love, support, and 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.