

Spring 4-14-2019

Marshall University Music Department presents a Graduate Recital, John Seals, Saxophone

John Seals

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School of Music

presents

Graduate Recital **John Seals,** **Saxophone**

in collaboration with
Dr. Johan Botes, Piano
Dr. Júlio Alves, Guitar
Dr. Adam Dalton, Conductor
The Emerald Saxophone Quartet

Sunday, April 14, 2019
Smith Music Recital Hall
7:00 PM

This program is presented by the College of Arts and Media through the School of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/music.

Program

Fuzzy Bird Sonata

Takahashi Yoshimatsu
b. 1953

- I. Run, Bird
- II. Sing, Bird
- III. Fly, Bird

Dr. Botes, Piano

Histoire du Tango

Astor Piazzolla
1921-1992

- II. Café 1930
- III. Nightclub 1960

Dr. Alves, Guitar

Adagio

Samuel Barber
1910-1981

Volcanic Ash

Christopher Hass
b. 1993

The Emerald Saxophone Quartet

intermission

Fantasia for Alto Saxophone

Claude T. Smith
1932-1987

A Tosca Fantasy

Giacomo Puccini
1858-1924
Arranged by Ralph Hermann
1914-1994

Dr. Dalton, Conductor

PROGRAM NOTES

Yoshimatsu / *Fuzzy Bird Sonata Op. 44* (Alto)

Takashi Yoshimatsu was born in Tokyo Japan and is considered one of Japan's greatest composers in the Western Classical style. Growing up, Yoshimatsu had no formal training in music but was a fan of rock & roll music and started taking interest in composers such as Mozart and Beethoven around the age of fourteen. He would later on join as the keyboardist for a band called NOA, who essentially would attempt to emulate the sound of Pink Floyd. This turned him on to more jazz, progressive rock and especially electronic music. He started to compose music with strong influences in serialism but he became disenchanted with atonal music and started to compose in a neo-romantic style with strong jazz and rock influences within his music. The majority of his work is triadic and contains simple, repeated progressions, or in some cases pandiatonicism.

The Fuzzy Bird Sonata is part of Yoshimitsu's "Bird Cycle" of compositions, which includes the Cyberbird Concerto, Birds are Still..., and the Age of Birds. Consisting of three separate movements, the Fuzzy Bird incorporates numerous extended techniques of the saxophone such as slap tonguing, color tones, the altissimo register (the really high notes) and so on. The first movement entitled *Run Bird* is the most technically complex and rhythmic movement of the piece as a whole. Different elements such as the time signature constantly changing, technical passages in the altissimo register, as well as many other things makes this movement a challenge to play yet enjoyable for the listener. The second movement titled *Sing Bird* is a slow adagio. The piano is essentially a drone during this piece and creates a canvas for the saxophone to create on. The saxophone has written melodies and phrases to play but no two performances are the same as much of the movement gives the player to improvise with different aspects of the music such as changing and suspending time, manipulating pitches with glissandos, controlling and changing the color of pitches and more. The third movement titled *Fly Bird* is the freest movement of the piece. The movement uses very similar ideas throughout its duration that creates an exciting and driving force throughout leading to the climax, an improvised cadenza with the saxophone creating ideas with the piano still creating a landscape of sound underneath the horn. The *Fuzzy Bird Sonata* is truly a fantastic piece of music and pushes the saxophone as an instrument and its player to their limits!

Piazzolla / *Histoire du Tango*

Argentinian composer, Astor Piazzolla, was introduced to jazz, tango, and classical music at an early age and began his musical career as a child prodigy on the bandoneón (a button accordion). In the 1940's he performed in Anibal Troilo's band, one of the great tango ensembles of the century. Concurrently, he studied composition with the Alberto Ginastera in Buenos Aires, and later with Nadia Boulanger in France in the 1950's. Despite his dedicated efforts in classical composition, Boulanger famously counseled him to pursue the tango as his principal art form. This urging was the impetus for him to fully embrace tango music and develop what he called Nuevo Tango, a modern style of tango infused with elements of jazz harmony and rhythm as well as techniques from classical composition.

Histoire du Tango was written in 1986, during a period when he was financially independent and able to write freely. The piece catalogues the history of tango in 30 year intervals. The four movements are entitled Bordo 1900, Café 1930, Nightclub 1960 and Concert d'aujourd'hui. The Café 1930 is the tango for the smoky cafes where it was created for listening rather than dancing. It is filled with melancholic harmonies and

flexibility of tempo. The Nightclub 1960 is the tango performed in venues much like contemporaneous jazz. This piece exemplifies many of Piazzolla's mature tangos in its striking changes of tempo and aggressive rhythms and in its form.

Barber/ *Adagio*

Samuel Osborne Barber II was one of the most frequently performed composers both in the United States and in Europe during the mid-twentieth century. Known for his trademark lyrical style, Barber never abandoned his expressive voice throughout the course of his compositional career. Unlike many of his fellow composers who had to perform or teach to make a living, Barber had the privilege of dedicating nearly all his time to composition. In addition, Barber was unusually fortunate to have virtuoso performers premiere virtually all his works.

Barber arranged his famous Adagio for Strings from the second movement of his String Quartet No 1, Op. 11, in 1936, the same year he wrote the quartet. It also forms the basis for his Agnus Dei (c1967) for chorus and organ. This piece has also been arranged by others for organ, clarinets and woodwinds. In the quartet the adagio is placed between a violently contrasting first and third movements; you may envision it as a small stream that grows into a river in a bucolic countryside. The piece is considered by many to be the most popular of all 20th-century orchestral works, and many recognize it from sundry motion pictures. The dynamics range from pianissimo to fortissimo. A climax is followed by resolution and dynamic change. After climaxing and a long pause, the piece reiterates the beginning and fades away on a sustained tone.

Hass/ *Volcanic Ash*

Chris Evan Hass (b. 1993) is a composer and conductor hailing from Ann Arbor, Michigan. Chris' music has been performed across the United States, and has recently received international recognition, with performances in Taiwan, Belgium, and New Zealand. His music has been performed by ensembles including the New York Philharmonic Principal Brass Quintet, the Donald Sinta Saxophone Quartet, and the Third Coast Trombone Choir. His saxophone quartet pieces have been performed at new music festivals including Society for Composers, Inc. Conferences and New Music Detroit's Strange Beautiful Music, as well as performances at the National Fischhoff Chamber Music Competition in 2017 and 2018. Chris holds degrees in Composition from Central Michigan University (M.M.) and Western Michigan University (B.M.). His primary teachers include Dr. Evan Ware, Dr. David Gillingham, Dr. Christopher Biggs, and Dr. Lisa Coons.

According to Hass, *Volcanic Ash* was "written for Donald Sinta Quartet's annual Composition Competition, and takes Dan Graser's advice of writing a quartet that's "harder, faster, and louder" than my first saxophone quartet (Polar Vortex) by utilizing fast meter changes, virtuosic arpeggios, and extreme registers. This piece was selected as the winner of DSQ's 2017 Composition Competition."

Smith/ *Fantasia for Alto Saxophone*

Claude T. Smith was born in Monroe City MO. He received his undergraduate training at Central Methodist College in Fayette, MO and at the University of Kansas and served as a member of the faculty of Southwest Missouri State University in Springfield, MO, where he taught composition and theory and conducted the University Symphony Orchestra. Smith's first band composition was entitled World Freedom. His first published work, *Emperata* was published in 1964 by Wingert-Jones Music, Inc, of Kansas City MO, resulting in a life-long association with this publisher. Smith's

composition *Flight* was adapted as the Official March of the National Air and Space Museum of the Smithsonian Institute. Sacred music was also a deep love of Mr. Smith's and he conducted church choirs wherever he lived. He had just finished conducting a Christmas concert at his church when he collapsed and died of a heart attack.

This work was composed for renowned saxophonist Dale Underwood and was premiered at the 1983 International Saxophone Symposium hosted by the United States Navy Band. *Fantasia* is technically demanding throughout for the soloist and displays contrasting technique and lyrical tonality. Closing the piece, an extensive cadenza displays the full skill of the performer and range of expression available from the instrument.

Puccini/ *A Tosca Fantasy*

Giacomo Puccini (1858-1924) was born in Lucca, Italy, and his education included the Istituto Musicale Pacini in Lucca and the Conservatory in Milan. Puccini's musical development was influenced by the Italian composer Verdi, the German composer Wagner, and the French opera composers Bizet and Gounod. Puccini was most known for his operas including, *La Bohème*, *Tosca*, and *Madama Butterfly*. Puccini faced pressure from the Italian people to become the most influential composer and revivalist of Italian opera in succession to Verdi. The premier of *Tosca* in 1900 was expected to be the production that would make Puccini and *Tosca*, the musical icons that people of Italy desperately wanted.

Tosca Fantasy for solo alto saxophone and wind ensemble is based on Puccini's opera, *Tosca*, which was set in Rome in 1800, and first premiered at the Teatro Costanzi in Rome in 1900. The *Tosca Fantasy* will take you through the opera's storyline: Angelotti (former consul of the Roman republic) escapes and flees to his family's church; Mario and Floria Tosca sing about their love for each other; Scarpia (chief of police) orders Mario to be tortured as a result of his concealment of information about Angelotti; Tosca surrenders herself to Scarpia in order to save Mario; Mario is marched to the scaffold; Tosca prays and then murders Scarpia; Mario sings a final goodbye to Tosca; Mario is killed; and finally, Tosca leaps to her own death.

Wind Symphony Personnel

Flute

Shelby Ard
Marlee Kaiser
Barbie Schoener

Oboe

Patrick Carte

Bassoon

Dr. Ed Bingham
Jordan Carinelli

Clarinet

Molly Ashworth
Michael Channell
Emma Dilley
Cody Elliot
Kelsey Lark
Mary Milam
Dr. Elizabeth Niese
Candice Pritt

Saxophone

Hayleigh Barnhart
Cody Henley
Randall Miller
Aika Murray

Trumpet

Julia Birney
Christy Carson
Josie Fisher
Josh Mendoza
Heather Petrie

French Horn

Jon Bradley
Autumn Ellis
Bobby May

Trombone

Thomas Cavender
Zack Clearly
Sarah Keiper
Jacob Lambert

Euphonium

Sydney Tweel

Tuba

Ty Bender

String Bass

Hunter Blankenship

Percussion

Matthew Bradley
Danielle Richardson
Jarrod Sammons
Jack Turner



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