



Dr. COURTNEY LONG
SAXOPHONE RECITAL



Thursday, Nov. 4 2021

PROGRAM

Caprice en forme de valse Paul Bonneau (1918-1995)

Tableaux de Provence Paul Maurice (1910-1967)

- I. Farandoulo di Chatouno
- II. Chanson pour ma Mio
- III. La Bohémienne
- IV. Des Alyscamps l'ame Soupire
- V. Le Cabridan

Brilliance..... Ida Gotkovsky (b. 1933)

- I. Déclamé
- II. Desinvolve
- III. Dolcissimo
- IV. Final

INTERMISSION

KuKu..... Barry Cockcroft (b. 1972)

Sonata for Eb saxophone and piano Opus 19 Paul Creston (1910-1967)

- I. With vigor
- II. With tranquility
- III. With gaiety

Two Preludes..... Dorothy Chang (b. 1970)

- I. Adagio e espressivo
- II. Prestissimo

NOTES

Caprice en forme de valse

Paul Bonneau (1918-1995) is known for his French film compositions, and his extensive work as a conductor in recording sessions and concerts broadcast on national radio stations. Bonneau composed this short work in 1950 for Marcel Mule, and it remains one of the most standard pieces for unaccompanied saxophone in the repertoire. It is a virtuosic caricature of the Viennese waltz that exists in continuous variation; the listener is challenged to listen for the simple melody in 3/8 meter that exists below the extensive rubato and decoration. Musical comedic gestures abound as each phrase leads to an unexpected place.

Tableaux de Provence

Paule Maurice (1910-1967) composed *Tableaux de Provence* in 1956, which is a five-movement programmatic suite, for important saxophone pedagogue Marcel Mule, when they both taught at the Paris Conservatory. This work describes the culture of Provence in southeast France, painting pictures of where she and her husband, fellow composer Jean Lantier, spent every summer. Though not much is known of Maurice, letters she wrote to performers about the work have surfaced, which provide valuable insight.

I. "Farandoulo di Chatouno" (Dance of the Young Girls) is written in the hypolydian mode. It expresses joys of youth and celebrates the rhythmic Provençal round dance, the Farandole. The saxophone and piano share interspersed dialogue.

II. "Chanson pour ma Mio" (Song for my Beloved) opens with notes based on guitar tuning pitches. The saxophone then introduces a tender and poetic phrase over the piano's motion that is reminiscent of a serenade.

III. In "La Bohémienne" (The Bohemian Girl), a strongly emphasized rhythm and driving motion expresses the fiery temperament and conviction of people who go on a pilgrimage to Saintes-Maries-de-la Mer.

IV. "Des Alyscamps l'ame Soupire" (From the Graveyard Souls Sigh): The saxophone sings a plaintive, nostalgic melody. This piece is constructed on the form of a lied and was composed as Maurice was grieving the loss of a dear family member. It is full of sadness and nostalgia.

V. "Le Cabridan" (The Bumblebee) is a large, buzzing insect native to the Provence region. The saxophone's agility is well-suited for presenting the rapid and swirling agitated figures found in this piece. It is written with perpetual motion which is briefly interrupted by a short cadenza. The reprise of the theme, played in canon by the soloist and the piano, seems to depict the rapid escape of the insect at the closing, disappearing with a sudden diminuendo.

Brilliance

Ida Gotkovsky (b. 1933) admits to “loving without reservation or prejudice all types of music, provided that it has great depth and knows how to be the interpreter of the greater inspirations of mankind.” She studied composition under Nadia Boulanger and Olivier Messiaen. She is currently a professor of music theory at the Paris Conservatory. She composed Brilliance in 1974, and, according to Gotkovsky, this four-movement piece expresses passion, emotion, force of power, tenderness, and delicateness through impressionistically influenced writing and much virtuosity for both performers. She has composed other important works for saxophone, namely Quatour de Saxophone, Concerto for Saxophone and Orchestra, and Variations Pathétiques. She is quoted as stating that “the saxophone is an admirable instrument, a source of prolific inspiration with dazzling possibilities.”

I. “Déclamé” is written with free rhythms and recitative writing, creating an improvisatory style that explores the extremes of dynamic possibility.

II. “Desinvolte” is in a quickly articulated, dance-like style that includes the note “with humor.”

III. “Dolcissimo” returns to the improvisatory quality of the first movement, but with more tenderness.

IV. “Final” incorporates much forward motion and drive, with virtuosic, impetuous dialogue between the piano and saxophone, and is described by Gotkovsky as culminating in “strength and joy.”

Ku Ku

Australian composer and saxophonist, Barry Cockcroft (b. 1972), composed Ku Ku in 1997 for solo soprano saxophone. He was influenced by Luciano Berio’s Sequenza VII; the idea for this piece came from improvising around Sequenza’s themes, and from playing funky rhythms with Berio’s multiphonics. It eventually grew into this programmatic piece, which is in two main sections. It begins with long, lyrical lines and minimalistic “loops,” and progresses into driving rhythms with techniques such as slap tonguing and multiphonics to depict a chicken.

Kuku in Swahili means chicken.

Ku-ku is a type of clock made in the Black forest.

Ku Ku means crazy.

There are happy hens, ones that live on an organic farm,
that have worms to eat and lay lots of eggs.

The air is fresh and the handsome rooster caters for all their needs...

There are other kinds of chickens,
ones that may have lost their mind, or their head!

Each day they do the same thing, they live in little boxes,
cluck, cluck....cluck, cluck.

-Barry Cockcroft program notes

Sonata for Eb alto saxophone and piano Opus 19

Born Giuseppe Guttovoggio in New York City to Sicilian immigrants, Paul Creston (1906-1985) adopted his professional name from his favorite saint and a character he once portrayed in a play. Rhythm is central to Creston's musical aesthetic, and he wrote two academic books on the subject. He composed the Sonata for Eb alto saxophone and piano for the American virtuoso Cecil Leeson in 1939, and it quickly became an important part of classical saxophone repertoire, bridging the gap between tonal and post-tonal music with his richly chromatic, uniquely jazz-inspired harmonic idiom. The three strikingly different movements are held together by fragments of melodic motives that are always presented within new harmonic framework.

- I. "With vigor": The main theme is presented right away with its pointed sixteenth note figure that is later balanced with the long, legato phrases of the second theme.
- II. "With tranquility": Creston generates a sense of timelessness in this movement with its 5/4 meter, long lines, and its opposition of duple against triple in both instruments.
- III. "With gaiety": Crisp and precise, this last movement touts metric displacement to create a light, quasi-rumba dance rhythm that is varied throughout.

Two Preludes

Described as "evocative and kaleidoscopic" (Seattle Times), the music of Dorothy Chang (b. 1970) has been praised for its colorful and often impressionistic scoring, as well as for its dramatic intensity and expressive lyricism. Her music is rooted in the Western art music tradition but often reflects the eclectic mix of musical influences from her youth, ranging from marching band to traditional Chinese music. Chang's Two Preludes was written in 1993 for saxophonist Christopher Creviston. The two movements were originally conceived as short movements to precede an intended longer work for saxophone and piano. The larger work was never written, and the preludes now stand as a complete work on their own. The movements are contrasting in character, written to highlight the range of expression possible with the saxophone and piano.

- I. "Adagio e espressivo" is very gentle and lyrical with an emphasis on creating a sense of spaciousness and transparency. The saxophone melody, supported by a sparse piano accompaniment, unfolds slowly and has a very free and almost improvisatory feel.
 - II. The composer's intention for "Prestissimo" was to create a feeling of reckless, driving energy. The music is aggressive yet exuberant, marked by lightning-fast virtuosic passages in both instruments and constant shifts of the rhythmic pulse.
- Dorothy Chang program notes

THANKS FOR COMING!

Contributions like yours is what keeps our programs running at the quality we proudly maintain. Won't you consider a donation via the following convenient methods:

PayPal: friends.edu/paypal

Join: Friends of Fine Arts: friends.edu/givefinearts

Mail: Friends University Fine Arts

2100 W. University Ave.

Wichita, KS 67213

JOIN US AT ANOTHER EVENT!

More info and full calendar at friends.edu/fineartstickets

Friends University + Berean Academy Band Concert

Monday, Nov. 8, 7:30 p.m.

Sebits Auditorium

Friends University Chamber Orchestra

Thursday, Nov. 11, 7:30 p.m.

Casado Campus Center

Little Women (fall musical)

Friday, Nov. 19, 7:30 p.m.

Saturday, Nov. 20, 7:30 p.m.

Sunday, Nov. 21, 2 p.m.

Sebits Auditorium

Christmas Candlelight

Friday, Dec. 3, 7:30 p.m.

Saturday, Dec. 4, 2 p.m.

Central Community Church

2100 W. University Ave. | Wichita, KS 67213 | friends.edu/finearts

FAITH | **FRIENDS** | **FUTURE**