



School of Music, Theatre and Dance

## **GARRET KLAUSS**

### **Saxophone**

*assisted by*

Dr. I-Chen Yeh, piano

*from the studio of Dr. Jeffrey Heisler*

#### **- program -**

#### **Concerto pour Saxophon Alto et Orchestre**

**Henri Tomasi**

*I. Andante et Allegro*

(1901-1971)

*II. Final: Giration*

#### **Sonata**

**William Albright**

*I. Two-Part Invention*

(1944-1988)

*II. La follia nuova: A Lament for George Cacciopo*

*IV. Recitative and Mad Dance*

#### **- intermission -**

#### **Concerto for Alto Saxophone and Wind Orchestra**

**Ingolf Dahl**

*I. Recitative*

(1912-1970)

*II. Passacaglia*

*III. Rondo alla marcia*

#### **Chaconne (from Partita No. 2)**

**Johann Sebastian Bach**

**arr. Ito Yashuide**

(1865-1950)

VASH Saxophone Quartet

Garret Klauss, soprano saxophone | Brant Ford, alto saxophone

John Hallman, tenor saxophone | Andrew Hemphill, baritone saxophone

**Thursday, January 11, 2018**

**7:30 P.M.**

**Varnier Recital Hall**

This recital is presented in partial fulfillment of the requirements for the degree of  
BACHELOR OF MUSIC IN MUSIC PERFORMANCE

## Program Notes

### Concerto pour saxophone alto et orchestra – Henri Tomasi

Henri Tomasi was born in Marseille in 1901 and died in Paris in 1971. He composed this work in 1949, and led the first performance in Paris the following year with Marcel Mule, saxophone, and the Orchestre National de PORTF.

Tomasi's Concerto for Saxophone is in two movements. Its opening is both mysterious and foreboding, but this is just an introduction to a puckish Allegro kept perpetually off-balance by its odd meter. The orchestra is a full partner here and throughout the Concerto, with brilliant and inventive scoring at every turn. An accompanied cadenza recalls the opening music, more sensuous than fiery; the final Allegro then comprises an amazing number of moods in a very short time.

### Sonata – William Albright

William Albright's Alto Saxophone and Piano has become a cornerstone in the modern repertory for the saxophone and piano. The work opens with a 'two-part invention' emphasizing rapid interchange of material between the two instruments. The composer writes: "It might be said that the heart of the piece is the second movement, dedicated to the memory of the composer George Cacioppo who died unexpectedly in 1984. Cacioppo and his music and personality rest at the foundation of my thinking. He would very much appreciate the use of the traditional title 'La Follia' (the madness) in my reincarnation as 'La follia nuova.' Like its Baroque antecedents, the piece is in a chaconne-variation form, though sometimes the sections are curiously jumbled together or intersect. The fact that the key is F sharp minor may be important, or may not be." The neo-baroque codetta serves as a private, intimate tribute to Cacioppo.

### Concerto for Alto Saxophone and Wind Orchestra – Ingolf Dahl

This concerto is considered to be one of Ingolf Dahl's most celebrated works and its creation was conceived by Dahl in 1948 after saxophonist, Sigurd Rascher expressed interest in a large scale work for saxophone. In May of 1949, the piece was finished and premiered by Rascher at the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written pieces he had ever seen."

Eventually Dahl realized that many saxophonists were unlike Rascher and were unable to utilize the saxophone's "altissimo" register in many of the passages. This led to revisions that made the altissimo sections optional with an alternative part to play as well as reduced the piece to three quarters of its original length.

### Chaconne (from *Partita No. 2*) – J.S. Bach

Partita No. 2 in D minor has become the most famous in the has become the most famous in the series of Sonatas and Partitas because it concludes with the Chaconne, a kind of gigantic supplement, longer in duration than the other four movements combined and generally considered one of the pinnacles of the violin literature. Bach presumably wrote the Chaconne, the only one he composed, in honor of the death of his wife, indicating that it represents the whole circle of life.

In the lengthy Chaconne, filled with extensive polyphony and implied counterpoint, a single idea resonates through thirty-one variations. Its structural idea is simple: a set of continuous variations occurs over a persistently repeated harmonic progression, but Bach's realization of the idea is very complex. The motion from the minor key to major and back to minor makes three large sections. Other kinds of subdivisions result from the occasional recurrence of the opening theme. There are some thirty variations in a subtle and seamless sequence. The piece moves toward a sublime section in a major tonality and eventually returns to the feeling and idiom of the beginning.