



**FACULTY OF
FINE ARTS**

Presents

Cori Campbell, saxophone

In a

Graduation Recital

**Assisted by
Natasha Reners, piano
Layton Hiebert, percussion**

**From the Studio of
Dr. Holly DeCaigny**

7:30pm

March 9, 2024

Recital Hall

~~ **PROGRAM** ~~

Rush: Concerto for Eb Alto Saxophone

I. *Evening*

II. *Morning*

Kenneth Fuchs

(b. 1956)

Ave Maria for Alto Saxophone and Piano

Giulio Caccini

(1551-1618)

Arr. Tomoyuki Asakawa

(b. 1960)

Nathasha Reners, piano

Get It!

Gene Koshinski

(b. 1980)

Layton Hiebert, percussion

~~ **INTERMISSION** ~~

Tango-Études

No. 3: Molto marcato e energico

No. 4: Lento meditativo

Astor Piazzolla

(1921-1992)

Rhapsody for Alto Saxophone

II.

Natasha Reners, piano

André Waignein

(1942-2015)

Deconstruct

Jenni Watson

(b. 1985)

~~ PROGRAM NOTES ~~

Rush: Concerto for Eb Alto Saxophone

Kenneth Fuchs

Rush: Concerto for Eb Alto Saxophone by Kenneth Fuchs is a two-movement concerto for alto saxophone that can be played with piano, wind band, or full orchestra. Both movements begin with beautiful cadenzas for the soloist and serve as introductions to the thematic material to come.

The first movement, *Evening*, eases us into the concerto by painting a calm, still picture for the audience, almost as if not to disturb the stillness created. Fuchs describes this movement as “a rhapsodic *Adagietto* with transparent textures”. The “transparent textures” Fuchs describes brings a palate of blues and purples to my mind. It is a very atmospheric movement that holds both the audience and the soloist in the palm of its hand.

The beginning of the second movement, *Morning*, is like a gentle awakening to the day. With upward motion and carefully placed notes, this opening cadenza quickly shifts with the addition of bluesy notes that introduce the new form of a jazz-inflected passacaglia. This form moves through ten variations for the remainder of the piece. In my mind, this movement fills the canvas with hues of reddish oranges, yellows, and pale blues, reminiscent of a gentle sunrise. Featuring extended techniques like glissandos, slap tongue, and altissimo, *Morning* is an enticing and exciting end to this beautiful concerto.

Ave Maria for Alto Saxophone and Piano

Caccini/Asakawa

The Ave Maria, also known as the Hail Mary, is a prayer in the Catholic church that is often used by members of the religion to ask for divine intervention from the Blessed Virgin Mary. This well-known piece is ornamented with moments of darkness and tension.

Get It!

Gene Koshinski

Get It! was originally written for bassoon and percussion and is described by Gene Koshinski as a way to “unleash the bassoonist’s inner rock star!” This piece has become a popular choice across many other solo wind instruments, so much that Koshinski now offers various versions for different instruments, keys, and ranges! The piece is marked by Koshinski as “a funky, sometimes sneaky groove always ‘in the pocket!’” He specifies that the performer should abandon all ideas of “prim and proper” classical tone.

Tango-Études

Astor Piazzolla

Originally written for unaccompanied flute in 1987, Astor Piazzolla's *Tango-Études* have been rewritten for violin, clarinet, and of course, the saxophone. Piazzolla was best known for revolutionizing the tango by incorporating elements of jazz and classical music into the traditional Latin genre. Piazzolla's *Tango-Études* are full of spirit and showcase the soloist's musicality through rhythmic passages, dynamic contrast, and exploiting the range of the instrument.

Rhapsody for Alto Saxophone

André Waignein

Rhapsody for Alto Saxophone by André Waignein was commissioned by the International Adolphe Sax Association. This piece was composed in 2010 and was a compulsory work for the final round of the 5th International Adolphe Sax Competition, a prestigious competition with extremely high standards for young saxophonists. As his program notes read, André Waignein showcases and explores both the technical prowess and the expressive nature of the saxophone. "It is not a programmatic work, but one that spontaneously turns into a natural musical journey."

Deconstruct

Jenni Watson

Jenni Watson, born in 1985, is a saxophonist and composer from the United Kingdom. Watson writes excellent works for many types of saxophone chamber ensembles and is beloved to the saxophone community for her creative compositions. Using her foundation built on classical music, Watson brings something new and magical to modern saxophone repertoire; she aims to tell stories.

As stated by Watson herself, *Deconstruct* is a work inspired by the process of reverse engineering. The soprano saxophone explores different ways to restate the opening theme in search for the simplest way to put it. Using reverse engineering as inspiration, this piece seems to make continuous attempts to find a melody, when Watson wants the audience to hear it as a whole; she wants us to focus on the journey rather than the destination. Watson stretches and pulls and reconstructs motives in search for the digestible form we hear in the closing statement. With the soprano saxophone weaving in and out of solo and accompanying roles, the parts all interlock in important ways. Watson explains perfectly:

"The more human aspect to the Soprano Saxophone's exploratory process is to compare it to the various stages of discovery - awe and bewilderment at first, intrigue and analysis, frustration through misunderstanding, and finally joy upon realisation. In this case, the understanding is both how the opening statement can be more simply presented (in a constant 4/4), and the realisation that the voyage of discovery was more important than the end goal itself, thus providing a metaphor for many."

– Jenni Watson

To my incredible mentors and supporters,
This recital marks the culmination of my four unforgettable years of my undergrad at the University of Lethbridge, made possible by your unwavering guidance and support.
Dr. Chee Meng Low, Peggy Mezei, Dr. Holly DeCaigny, and Dr. Nick Sullivan, you have provided me with such thoughtful instruction and opportunities that have shaped me profoundly.
I express my sincerest gratitude to all of you.