



University of
Lethbridge

Faculty of
Fine Arts
Piikksinaasin

Presents

Véronique Fortier, saxophone

In a

Graduation Recital

Assisted by

Naomi Huber, piano

Cori Campbell, baritone saxophone

Dr. Holly DeCaigny, tenor saxophone

Payge Laverdiere, alto saxophone

From the Studio of

Dr. Holly DeCaigny

4:00pm

April 12, 2026

Recital Hall

PROGRAM

Fantasia for Alto Saxophone

Claude T. Smith
(1932-1987)

Véronique Fortier, alto saxophone
Naomi Huber, piano

Fantaisie

Dénis Bédard
(b. 1950)

Véronique Fortier, soprano saxophone
Naomi Huber, piano

GRAB IT!

Jacob ter Veldhuis
(b. 1951)

Véronique Fortier, tenor saxophone

INTERMISSION

Quatuor pour Saxophones

Pierre Max Dubois
(1930-1995)

Véronique Fortier, soprano saxophone
Payge Laverdiere, alto saxophone
Dr. Holly DeCaigny, tenor saxophone
Cori Campbell, baritone saxophone

Sonate en Ut Dièze Mineur

Fernande Decruck
(1896-1954)

Modéré et très expressif

Andante

Fileuse

Nocturne et final

Véronique Fortier, alto saxophone
Naomi Huber, piano

Program notes

Fantasia for Alto Saxophone – Claude T. Smith (1932-1987)

Claude T. Smith was an American conductor, composer and music educator. This work was composed for renowned saxophonist Dale Underwood and showcases the virtuosic capabilities of the performer. Its energetic, driving main theme contrasts with a slow, emotional section demonstrating the remarkable range of character achievable with the saxophone. I've wanted to play this piece since my first year and it's been a fun challenge preparing it from memory.

Fantaisie – Denis Bédard (b. 1950)

Denis Bédard is a French-Canadian composer best known for his organ and choral works. *Fantaisie* highlights the agility and lyrical beauty of the soprano saxophone, moving fluidly between playful, cheeky sections and warm, song-like melodies. Learning the soprano saxophone this year has been a rewarding experience and including a Canadian composer on my program was especially important to me.

GRAB IT! – Jacob ter Veldhuis

Growing up in the sixties with blues, jazz and rock, American music had a strong impact on my work. I believe that language is one of the origins of music, which is obvious in Afro-American music. In GRAB IT! I tried to explore the 'no-man's-land' between language and music.

When people get emotional, the musical quality of their speech is often increasing. So I prefer to use sound bytes from people in extremely emotional situations. Crying is almost a kind of singing, for instance. GRAB IT! is based on voice samples from life-sentenced prisoners. The rough vitality of their verbal abuse matches the harsh sound of the tenor sax. GRAB IT! is a kind of duet, a 'dual' if you like, for tenor sax and speech grooves. The horn competes in unison with a perpetual range of syllables, words and sentences, which demands intense endurance from the performer. The meaning of the lyrics becomes gradually clear during the piece, as well as the hopeless situation for the prisoners. In jail suicide is not uncommon: 'He tied one end around the pipe, and he hung himself. So he went out the back door rapped up in a green sheet with a tag on his toe.... You lose everything!' But in a way, death row is also a metaphor for life: The piece is not just sad, but can also be understood as a 'memento vivere'. Life is worth living: Grab it!

Jacob ter Veldhuis

Quatuor pour Saxophones – Pierre Max Dubois (1930-1995)

Pierre Max Dubois was a French composer known mostly for his woodwind works, especially for saxophone. The *Quatuor pour saxophones* was première in 1962 and has since become a staple of the saxophone quartet repertoire. Dubois' music is usually light-hearted with interesting melodic and harmonic textures which can be clearly heard in his saxophone quartet. Saxophone quartet has been a very meaningful experience in my undergrad, so I'm grateful to include this on my program.

Sonate en Ut Dièze Mineur – Fernande Decruck (1896-1954)

French composer Fernande Decruck (1896-1954) composed over forty works for the saxophone, but her music fell into obscurity after her death. In recent years, the *Sonate en ut# pour saxophone alto* (1943) has been rediscovered and reintroduced into the standard repertoire. This sonata is highly conversational between the saxophone and piano, featuring complex textures and beautiful melodies. These elements create a work with remarkable depth, showcasing the full expressive potential of the saxophone.