

The University of Michigan-Flint
Department of Music
presents

Austin Tripp, alto saxophone
Dr. Ina Yoon, piano
in
Senior Recital

March 21, 2020, 4:00pm, French Hall 164

Program

Divertimento for Alto Saxophone and Piano (1964) Roger Boutry (b. 1932)

- I. Allegro ma non troppo
- II. Andante
- III. Presto

Rhapsody on Japanese Folk Songs (2010) Ryota Ishikawa (b. 1983)

Intermission

Tableaux de Provence (1954) Paule Maurice (1910-1967)

- I. Farandoulo di chatouno
- II. Cansoun per ma mio
- III. La Boumiano
- IV. Dis Alyscamps l'amo souspire
- V. Lou Cabridan

Prelude, Cadence, et Finale (1956) Alfred Desenclos (1912-1971)

Sexteto místico (1917) Heitor Villa-Lobos (1887-1959)

Morgan Page, flute; Wesley Ricketts, alto saxophone
Michael Abbasspour, guitar; Maiya Kauffman, harp; Andrew Cramer, celesta

In partial fulfillment of the Bachelor of Music Education degree program
The University of Michigan-Flint is a fully accredited member of the National Association of Schools of Music

Divertimento for Alto Saxophone and Piano (1964)

Roger Boutry (b. 1932)

Born in Paris in 1932, **Roger Boutry** received his education from the Conservatoire National Supérieur de Musique, where he began his studies at age 11. Boutry excelled in piano, composition, and conducting, having studied most notably with Nadia Boulanger. His compositions awarded him eight *premiers prix* and the *Prix de Rome*, a French scholarship that allows composers to study in Rome at the expense of the state, in 1954. He toured internationally as a pianist and began teaching harmony at the Conservatoire National Supérieur de Musique in 1962. It was not long after Boutry joined the faculty at the conservatory when he composed the *Divertimento* in 1964.

The *Divertimento for Alto Saxophone and Piano* is an exploratory 20th century work that has established itself among today's advanced saxophone repertoire. The first movement, *Allegro ma non troppo*, requires complete control of its syncopated passages and complex rhythms, which incorporate jazz elements and harmonies along with increasingly prodigious passages. The tension that builds between the saxophone and the piano is not resolved until the last measure. The *Andante* is slower, and a ballad-like feel is established from the very beginning. Boutry develops a variety of textures that blend jazz and classical styles. The finale, marked *Presto*, continues the technical demands, requiring a sensitivity for rhythmic consistency, and reprises various styles in a way that brings the piece to a close.

Rhapsody on Japanese Folk Songs (2010)

Ryota Ishikawa (b. 1983)

Ryota Ishikawa began composing at the age of 10. Born in Yokohama, Japan, he studied at the Tokyo College of Music where he graduated in 2005. Ishikawa is an avid saxophonist, having played throughout his youth, and has created numerous works for the instrument. World-renowned Japanese saxophonist Nobuya Sugawa wrote to Ishikawa asking for a rhapsody that included melodies from Japanese folk songs with certain passages that would resemble the sound of the "Tsugaru-shamisen," a string instrument specifically from the Tsugaru peninsula in northern Japan. With this request, Ishikawa mentions in his program notes how he began combining his own melodic treatment of the folk songs with Sugawa's saxophone sound in mind.

The resulting work combines these Japanese folk songs with Ishikawa's unique motivic and harmonic development. After the introduction, the first folk song, *Tsugaru Jongara Bushi*, is written with grace notes in the saxophone part to replicate the sound of sliding fingers on the strings of the Shamisen. Later, the folk lullaby *Takeda no Komoriuta* has been beautifully set to

cascading sixteenth notes in the piano. The ebb and flow of *Kuroda Bushi* is presented as a saxophone cadenza, and the piece concludes with the traditional dance melodies of *Awa Odori* and *Soran Bushi*. This has been one of my favorite selections to prepare due to it.

Tableaux de Provence (1954)

Paule Maurice (1910-1967)

Paule Maurice was a French composer born in Paris in 1910. Not much is known about Maurice outside of her compositions and her 25 years as a professor at both the Conservatoire National Supérieur de Musique and the National School of Music of Paris. She also studied at the CNSM with Prix de Rome winners Henri Busser and Noel Gallon. According to her own writings, she composed over 50 works in her lifetime, while only seven of them were published.

Tableaux de Provence (Pictures of Provence) is a five movement piece that is by far her most well-known work. Maurice dedicated the piece to the French saxophone virtuoso Marcel Mule, and he was the first to record it in 1957. This work describes the scenery and culture of Provence, a rural area in Southern France. This area was important to Maurice because of the many vacations she and husband took with the Mule family. Each movement depicts a unique musical “postcard” of the area from Maurice’s memories.

- I. Farandoulo di Chatouno (Farandole [dance] of the Young Girls)
- II. Cansoun per ma Mio (Song for my Love)
- III. La Boumiano (The Bohemian Woman/ The Gypsy)
- IV. Dis Alyscamps L’amo Souspire (A Sigh of the Soul for the Alyscamps)
- V. Lou Cabridan (The Bumblebee)

Prelude, Cadence, et Finale (1956)

Alfred Desenclos (1912-1971)

Alfred Desenclos was born in Portel, France in 1912. A self-described “romantic,” Desenclos’ music has been described as “highly expressive and atmospheric, while rooted in rigorous compositional technique.” He received the *Prix de Rome* in 1942, and in the following year, Desenclos was appointed director of the Roubaix Conservatory in France. *Prelude, Cadence, et Finale* was written in 1956, for world famous French saxophonist and teacher Marcel Mule.

This piece is divided into three distinct sections. The *Prelude* uses dynamic contrast and rubato to present very lyrical and mysterious musical ideas. A piano interlude builds upon the tension created earlier, and the *Cadence* allows the saxophonist to explore the extreme ranges of the

instrument in a very technical manner, while still providing many opportunities for taking musical liberty. The *Finale*, while technically and rhythmically challenging for both performers, uses these musical aspects to weave between tension and sonority multiple times. A variation of the original theme is brought back towards the end, and the piece continues to build until the final climax.

Sexteto mistico (1917)

Heitor Villa-Lobos (1887-1959)

Villa-Lobos was a Brazilian composer who wrote over 2000 works for solo instruments, chamber groups, orchestra, and voice. Born in Rio de Janeiro, Brazil, Villa-Lobos' early musical experiences came from his father. He was an amateur classical musician, and Villa-Lobos often played with him at family parties. He enrolled himself in cello lessons at age 12, and eventually made his way to Europe to learn more about the music of Claude Debussy. By the end of his career, he was known for his ability to blend the Brazilian folk music and traditions of his home with the style of the European classical tradition that he admired and wanted to emulate.

Sexteto mistico is a perfect example of Villa-Lobos' ability to combine the musical styles that he loved. The flute, oboe (in this performance transcribed for soprano saxophone by Wesley Ricketts), alto saxophone, and guitar were instruments that Villa-Lobos frequently encountered with the "choroes," or street musicians, of Rio. The addition of the harp and celesta are meant to pay homage to the Impressionist music of Debussy. The combination of these instruments result in a mysterious, and at times mischievous, chamber piece that is unique in instrumentation and color.