

Music

AT EASTERN

The EWU Department of Music presents

**Conner Adcock
&
Joshua Murray**

Senior Saxophone Recital

Assisted by Mr. Scott Rednour, piano
&
Aaron Santos, tenor Saxophone
Claire Nelson, baritone saxophone

**Thursday, June 9th, 2022
5:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Bachelor in Music Education, Saxophone

Studio of Dr. Stephan Friel

Saxophone Quartet in Bb Major Op. 109

I. Partie

Conner Adcock, soprano saxophone
Joshua Murray, alto saxophone
Aaron Santos, tenor saxophone
Claire Nelson, baritone saxophone

Alexander Glazunov
(1865-1936)

Sonata for Eb Alto Saxophone & Piano

Largo
Courante
Adagio
Presto

Joshua Murray, alto saxophone
Mr. Scott Rednour, piano

Henry Eccles
(arr. Sigurd Rascher)
1671-1742

Improvisation et Caprice

Conner Adcock, alto saxophone

Eugene Bozza
1905-1991

Aria

Joshua Murray, alto saxophone
Mr. Scott Rednour, piano

Jacques Ibert
1890-1962

Concerto for Alto Saxophone & Piano

I.

Conner Adcock, alto saxophone
Mr. Scott Rednour, piano

Pierre Max Dubois
(1930-1995)

Program Notes

Saxophone Quartet in Bb Major Op. 109: Both a student of Rimsky-Korsakov and a teacher of Shostakovich, Alexander Glazunov's works are the cornerstones of classical saxophone literature. His saxophone quartet featured here is dedicated to the French Army Republic Guard Saxophone Quartet, written during his time in Paris towards the end of his life, not unlike many other Russian composers of note that found themselves moving there in avoidance of the relatively new Soviet Union. The first movement is a wash of cascading colors and nostalgic, Impressionist harmonies, featuring each member of the ensemble throughout.

Sonata for Eb Alto Saxophone & Piano: by Henri Eccles is a stunning work originally composed for violin and has since been transcribed for the alto saxophone by Siguard Rascher. The work traverses 4 movements of music, all of which contrast each other to great lengths. The first movement is a beautiful largo that is reminiscent to that of a love song. The second movement is much more energetic and this particular arrangement for saxophone explores almost the entire range of the horn. The third movement is remarkably dark and slow. I think of it as something that might be heard in a funeral hall. The piece is concluded with rapid Vivaldi-esq closing movement. This piece is highly in character with other faster moving Baroque era compositions and is an excellent way to conclude the work.

Improvisation et Caprice: A short, unaccompanied piece by Eugene Bozza, this work begins with a lilting, gentle texture of an original and haunting melody, before transitioning to a flashy and colorful masterwork in technical study of the instrument. As a director of the National Music School in the Paris Conservatory, Bozza's works championed an environment of thriving classical saxophonists using his wealth of compositional knowledge.

Aria: by Jacques Ibert is a beautiful, more ballad like work that is reminiscent of songs one might be exposed to at an Opera. Ibert spent a large portion of his career as a music administrator for the Académie de France and the diverse array of works he was exposed to clearly influenced his variety of compositional styles. The Aria for saxophone and piano features a beautiful, lyrical melody played soaring over a tonally complex accompaniment in the piano. The combination of these compositional stylings in the piano plus the unique timbre of the alto saxophone cause this piece to fit well into the modern era of music while still paying homage to the great music of the classical era.

Concerto for Alto Saxophone & Piano (I.): Composed near the time of his death in 1995, Dubois wrote this Concerto along with many other saxophone works during his time at the Paris Conservatory. As a popular contemporary and student of Darius Milhaud, Dubois's prolific production of saxophone literature continues to make his works a goalpost for many young saxophonists captivated by his style. In the first movement, featured here, a recitative cadenza opens with a haunting and fragmented melody, before transitioning to a lively, operatic finale.

Special Thanks

A very special thank you to Dr. Stephan Friel for his guidance and leadership through these last several years of our time at EWU. We would not be ready for our journey in the teaching world without your help and support!

Also, a huge thank you to Dr. Donald Goodwin for serving as our Wind Ensemble director during our time here at EWU. Your instruction, programming, and guidance has been exceptional!

We would also like to extend a special thank you to former department chair Dr. Jonathan Middleton and current Program Director Dr. Jane Ellsworth for all their hard work in making the EWU Department of Music a stellar program that strives to serve all students, regardless of their musical background.

A special thank you to Director of Music Education Dr. Sheila Woodward as well as Assistant Director of Music Education Dr. Cynthia Nasman for their guidance throughout this program and process. It's been wonderful working with you!

Lastly, a special thank you to our family and friends for their support during our journey through this degree. It hasn't been easy, but we couldn't have done it without your love and support. We love you!

Upcoming Events at EWU

Lanae Hexum Senior Clarinet Recital

Thursday, June 9th at 6pm

EWU Music Department Recital Hall