



Arizona State University

School of Music

DOCTORAL RECITAL SERIES

TODD TUCKER

SAXOPHONE

MIRIAM YUTZY

PIANO

ASSISTED BY

KINUKA KOBAYASHI, FLUTE

KATZIN CONCERT HALL
Sunday, April 22, 2001 • 7:30 p.m.

PROGRAM

Pièce en forme de Habanera

Maurice Ravel
1875-1937
trans. J. Viard

Concerto for Alto Saxophone and Concert Band (1967)

Karel Husa
b. 1921

- I. Prologue
- II. Ostinato
- III. Epilogue

There will be a 10-minute intermission

Five Diversions for Flute and Soprano Saxophone (1980)

David Deason
b. 1945

- I. Allegro
- II. Lento
- III. Moderato
- IV. Andante
- V. Allegro molto

Kinuka Kobayashi, flute

Sonata for Alto Saxophone and Piano (1984)

William Albright
1944-1998

- I. Two-Part Invention
- II. La follia nuova: a lament for George Cacioppo
- III. Scherzo "Will o' the wisp"
- IV. Recitative and Dance

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This recital is given in partial fulfillment of the performance requirements
for the degree Doctor of Musical Arts in saxophone performance.

Todd Tucker is a student of Joseph Wytko.

Todd Tucker is a recipient of the Regents' Scholarship.

In respect for the performers and those audience members around you, please turn
all beepers, cell phones, watches to their silent mode. Thank you.

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EVENTS INFORMATION
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Todd Tucker

April 22, 2001

~program notes~

William H. Albright (1944 – 1998) was an American composer, organist, and pianist. He received degrees from both the Eastman School of Music and the University of Michigan where his principle studies were with composer Ross Lee Finney. A recipient of a Fulbright Fellowship to study in Paris with Oliver Messiaen, Albright was appointed to the faculty of the University of Michigan in 1970. His compositions often combine complex rhythmic and non-tonal techniques with elements of American popular music. Along with William Bolcom, he was a principle figure in the revival of the interest in Scott Joplin and other ragtime composers of the turn of the century. Many styles such as ragtime, boogie woogie, stride piano, and jazz can be found throughout his compositions.

Sonata for Alto Saxophone and Piano (1984) begins with a “two-part invention” relying on the rapid exchange and weaving of material between saxophone and piano. Concerning the second movement, Albright writes:

“The piece is dedicated to the memory of the composer George Cacioppo, who died unexpectedly on April 8, 1984. Cofounder of the ONCE Group and mentor to three generations of composers, 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 codetta serves as a private, intimate tribute to Cacioppo. The third movement is a whimsical, yet wild scherzo, which only momentarily rises above the piano dynamic. A lengthy saxophone recitative gives way to the final “Mad Dance”, which includes references to many popular American styles and highlights the pure bombastic genius of William Albright.

David Deason's *Five Diversions for Flute and Soprano Saxophone* was composed in 1980 for saxophonist David Demsey and his wife Karen. The five short movements are mood pieces expressing a range of styles and characters. Deason's other saxophone works include two saxophone quartets, *Jazz Partita*, *Tenor-versions* and *Epigrams for Soprano Saxophone and Piano*. Deason's compositions have been commissioned and performed by saxophonists Harry Gee, Steven Mauk, and James Stoltie.

Karel Husa, now a citizen of the United States, was born in Prague, Czechoslovakia in 1921. Husa has lived in the United States since 1954 when he was appointed Professor of Music at Cornell University. He taught at Cornell from 1954 until 1992. Prior to his duties at Cornell, Husa was a composition student in Paris under Arthur Honegger as well as Nadia Boulanger. Husa's music is characterized by his use of tone color and forceful rhythmic intensity. His use of rhythm and dramatic ostinato reflects the influences of Honegger as well as Béla Bartók. Husa is most notably known for his contributions to the wind band and his Pulitzer Prize winning *String Quartet No. 3* (1968).

Karel Husa's *Concerto for Alto Saxophone and Band* was commissioned by the Cornell University Wind Ensemble and completed in 1967. The reduction for piano was completed by the composer in 1972. The work is in three distinct movements beginning with a Prologue in a recitative style. The second movement, Ostinato, embodies Husa's powerful rhythmic drive, while the third movement, Epilogue, is treated as a colorful, elegant after-thought.

Maurice Ravel (1875-1937) was raised in Paris and also studied music at the Conservatory from 1889-95. After failing to win the allured Prix de Rome, he left the conservatory to work as a freelance musician and composer. His compositional style is described by some to be "virtuoso-like," and like the music of Claude Debussy, is often characterized by the use of exotic scales and modes. He was particularly fascinated with exotic musical styles and the emulation of these styles. With compositions such as *Pavane pour une infante defunte* and *Bolero*, Ravel was regarded as a master orchestrator, most famously for his orchestration of Modest Musorgsky's *Pictures at an Exhibition*.

Ravel's *Pièce en forme de habanera* (1907) was originally titled *etude en forme de habanera*. Written as a vocalise, it exhibits Ravel's admiration for the Spanish dance based on the habanera rhythm.