



Arizona State University

School of Music

GRADUATE RECITAL SERIES

DAVID JENKINS

SOPRANO, ALTO & TENOR SAXOPHONES

MIRIAM YUTZY

PIANO

ASSISTED BY

ALLISON STOROCHUK, BASS CLARINET

WALDIR BERTIPAGLIA, BASS

DOUGLAS NOTTINGHAM, PERCUSSION

ANDREA HOUNJET, FLUTE

KERRY CAMPBELL, CELLO

RECITAL HALL

Tuesday, April 24, 2001 • 5:00 p.m.

PROGRAM

Double Nocturne*

Eric Schultz

*Allison Storochuk, bass clarinet
Waldir Bertipaglia, bass
Douglas Nottingham, percussion*

*World Premiere

Watercolors *

Patrick Schulz

Midnight Blue
Crimson Red

*Andrea Hounjet, flute
Kerry Campbell, cello*

*World Premiere

There will be a 10-minute intermission

Three Songs Without Words

Paul Ben-Haim

Arioso
Sephardic Melody
Ballad

Prélude, Cadence et Finale

Alfred Dessenclos

* * * * *

David Jenkins is a student of Joseph Wytko.

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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ARIZONA STATE UNIVERSITY

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COLLEGE OF FINE ARTS
School of Music**

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Double Nocturne

Double Nocturne takes its inspiration from the extreme polarity of affects brought on by the nighttime, specifically, the personal, introspective and inward-looking solitude versus the exuberant, gregarious and sometimes rambunctious. These two extremes are not abstracted in the piece; rather, their dualism is explored through the perspective of a single "character" that is experiencing an alternation between the two sides. The work is structured in an arch form, with a soprano saxophone soliloquy mounted in the middle.

-Eric Schultz

Watercolors

Originally from Elroy, Wisconsin, Patrick Schulz is currently pursuing a doctorate in music composition at Arizona State University. His compositions for tuba and euphonium have been published by both TUBA Press and Encore Music Publishers. These works and many others have received numerous performances at international and national conferences and festivals throughout the United States and Canada. In addition to Watercolors, recent commissions include pieces for tubist Curtis Peacock, and the United States Army Ground Forces Band. Patrick is also an active performer in the Sotto Voce Tuba Quartet, an award-winning chamber group whose primary objective is to promote exciting performances of new works written by and for its members.

Watercolors was commissioned by David Jenkins and was written specifically for him. The two movements on today's program represent the final movements of what will eventually become a four-movement suite. Although the work is meant to feature both the alto and tenor saxophones, the other instruments in the mixed chamber ensemble are often asked to participate equally or even come out of the prevailing texture to have their own moments. Colors - both the actual visual color and its label, and the idea (or perception) of color provided me with an image and an overall "feel" for each movement. "Midnight Blue" uses a shifting modal center to portray relative shades of light and dark in the overall context of blue. This movement is lovingly dedicated to the memory of Ruth Fuleihan. "Crimson Red" is a fiercely driving movement that incorporates a unison line reminiscent of be-bop with sections of thicker counterpoint and a slower section of a more mysterious and questioning nature. The composer would like to thank David Jenkins and the performers in the ensemble for their hard work and dedication to this work in progress.

- Patrick Schulz

Three Songs Without Words

Paul Frankenger was born in Germany in 1897 and received his musical training at the Munich Academy of Music where he studied composition with Friedrich Klose. At the onset of World War II and the rise of Nazi influence, he emigrated to Palestine and adopted the Hebrew surname of his father, Ben-Haim. Although Paul Ben-Haim has written a variety of instrumental and chamber works, a majority of his output was composed for various choral settings. Ben-Haim's compositions prominently display a wide range of influences, incorporating Hebrew folk-tunes, neo-classical forms, a fascination with Oriental culture, and a profound love and respect for the music of Bach, Debussy, Ravel and Mahler. Throughout the 20th Century his works received notoriety through numerous commissions and performances by, among others, Bernstein, Heifetz and Menuhin.

In 1939, Ben-Haim began a long period of collaboration with Yemeni folksinger Bracha Sephira, serving as both her accompanist and as a transcriber and arranger of many of her works. It was during this period that Three Songs Without Words was initially composed (1951). Originally scored as a set of vocalises with piano accompaniment, Ben-Haim eventually transcribed the work for numerous instrumental combinations and adapted an orchestral accompaniment from the piano score.

Prélude, Cadence et Finale

Alfred Desenclos was born in France in 1912. After winning the Prix de Rome in 1942 for Pygmalion Délivré, Desenclos was appointed director of the Roubaix Conservatory in 1943. A criminally unprolific composer, Desenclos' small catalog contains a violin concerto, a piano quintet, some film music and four large-scale orchestral works. Desenclos' only other work for saxophone was the Quatuor written in 1964 and dedicated to the Marcel Mule Quartet.

Prélude, Cadence et Finale, written in 1956 and dedicated to Marcel Mule, was the "solo de concours" for that year's graduating saxophone class at the Paris Conservatory. The work begins with a slow, lyrical "Prélude" which presents much of the motivic and intervallic material developed later in the piece. A lengthy and acrobatic saxophone cadenza follows, providing contrast with the first section, and further developing Desenclos' original motives. The driving, energetic "Finale" effectively combines elements of the previous two sections. Nearly 50 years after its composition, Prélude, Cadence et Finale remains a standard of the French saxophone repertoire and is frequently required material for many national and international competitions.

-David Jenkins