

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Roy Barnett Recital Hall

Wednesday, November 2, 2022

8:00 p.m.

**MASTER'S STUDENT RECITAL\***

Baylie Kristina Adams, *alto saxophone*  
with

Angelique Po, *piano*

and

UBC Graduate Saxophone Quartet

Melodie Peet, *alto saxophone*

Felix Zhang, *tenor saxophone*

Luke Vincent, *baritone saxophone*

Ave Maria, Prelude No. 1 WTC Book I, BWV 846

Johann Sebastian Bach  
(1685-1750)

arr. Dave Camwell

Cello Suite No. 2 in D Minor, BWV 1008

I. Prelude

arr. Trent Kynaston

Prelude, Cadence et Finale

Alfred Desenclos  
(1912-1971)

– INTERMISSION –

Croquembouches

II. Puits d'amour

V. Grenadine

Claude Delvincourt  
(1888-1954)

Sonate fur Althorn in Es (Waldhorn, Alt-Saxophon)

I. Ruhig Bewegt

Paul Hindemith  
(1895-1963)

Sonate en ut dièse mineur

I. Tres modéré, expressif

II. Andante (Noël)

III. Fileuse

IV. Nocturne et Final

Fernande Decruck  
(1896-1954)

\* In partial fulfillment of the requirements for the Master of Music degree with a major in Saxophone.

*We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people*

- Program Notes -

**J. S Bach, Ave Maria**  
(1853)

The melody from Ave Maria is an antiphon derived from a prayer of Roman rite. In the church it is a chant melody sung by alternating choirs. In listening to the melody when sung, Albert Schweitzer argues that "If we have once absorbed a Biblical verse in Bach's setting of it, we can never again conceive it in any other rhythm." (*J.S Bach, Schweitzer, 27*). When transcribed to instrumental music, Bach's contrapuntal phrasing of the melody will always render as "... the verbal phrase..." only "... re-cast in tone." (Schweitzer, 26). Further into his discussion of musical phrasing Schweitzer says, "Bach's Sonatas, like Beethoven, depict soul-states and inner experiences, but with force in the place of passion. Whether he is sunk in sorrow or in mystical dreams, Bach always recovers himself in compact fugal finale".

**Cello Suite No. 2 in D Minor**  
(ca. 1720)

Douglas R. Hofstadter discusses melody and its role in the figures and ground of music in his book *Gödel, Escher, Bach: The Eternal Golden Braid*. "Bach, particularly in his... Suites for unaccompanied cello" he writes, "manages to get two or more musical lines going simultaneously." (*Gödel, Escher Bach, Hofstadter, 70*). He also explores the deeper philosophical meaning that is a question of whether music is "a sequence of vibrations in the air, or a succession of emotional responses in a brain?". In between the chapters XI: *Brains and Thoughts* and XII: *Minds and Thoughts*, Hofstadter makes a comparison of Bach's contrapuntal braiding to language traditions and sequencing in his poem titled, *English, French, German Suite*:

By Lewis Carroll ...  
... et Frank L. Warrin...  
... und Robert Scott

He took his vorpal sword in hand:  
Long time the manxome foe he sought –  
So rested he by the tumtum tree,  
And stood awhile in thought.  
    Son glaive vorpal en main, il va-  
    T-a la recherche du fauve manscant;  
    Puis arrive a l'arbe Te-te

Il y reste, reflechissant.  
Er griff sein vorpals Schwertchen zu,  
Dann, stehend unterm Tumtum Baum,  
Er an-zudenken-fing.

Each piece performed in this recital explores the concept of musical braiding either of melody, cultural traditions, or homage.

**Alfred Desenclos, Prelude, Cadence et Finale**  
(1956)

Prelude, Cadence et Finale was written as a contest piece for the Paris Conservatory. The prelude begins with the first theme marked *grave* and a second theme entering at the meter change marked *express*. The first theme from the Prelude returns in multiple instances to introduce the second theme in the Finale, appearing after the Cadenza and again just before the recapitulation of the Finale. Desenclos interweaves the rhythms from the two main themes all throughout the piece: The first can be recognized by groupings of three eighth notes to create a triplet feel and the second as a grouping of four sixteenth notes reiterated twice in a row. The Cadenza begins with the second theme played legato and hints at the first theme in a playful staccato passage. From there Desenclos gradually weaves in the triplets from first theme throughout the virtuosic passages.

**Claude Delvincourt, Croquembouches**  
(1926)

Croquembouches is a compilation of six short pieces named after traditional English, French, Austrian, and Turkish desserts. Puits d'amour, which means 'wells of love', is a Parisian pastry with a hollow middle stuffed with jam. Delvincourt modifies the initial tempo of this movement with the instruction to play 'slow without excess' and with 'a very tender and deep feeling'. Grenadine is a drink with its name also originating from the French language. The tempo for this movement is marked 'mouvement habanera' which I believe could be in reference to another French composer, Georges Bizet's, Habanera from Carmen. Delvincourt's use of triplets in the first theme and the dotted eighth figures in the second seem to evoke Bizet's famous major and minor themes from this opera.

**Paul Hindemith, Sonate für Althorn in Es**  
(Waldhorn Alt-Saxophon)  
(1943)

Hindemith's theory on melody from *The Craft of Musical Composition: Book 1: Theoretical Part* is practically applied to this Sonata, specifically in the use of intervallic fourths and fifths that lead each musical phrase in the first movement. Hindemith's approach to melodic writing simplifies the harmonic and tonal series, prompting the performer to focus on fine tuning the soft timbre and tonal clarity needed to voice these intervallic jumps, hence the title: Ruhig Bewegt

("Quietly Moved"). Hindemith wrote a series of sonatas as a technical exercise of his pedagogical writing, composing for almost every instrument in the orchestration of an opera he was working on at the time. What makes Althorn Sonata unusual in comparison to Hindemith's other sonatas is that it is the only one to contain programmatic content. There is a 'posthorn dialogue' to be read by the althorn player prior to the fourth movement. It is also unusual because the title of this piece also suggests the option to be performed on the saxophone which is not a common orchestral instrument. In the version for saxophone, edited by French saxophonist Jean-Marie Londeix, the 'posthorn dialogue' is replaced with a more virtuosic passage that he deems as more "appropriate" to the character of the saxophone. Hindemith's sentiment towards the Althorn, a traditional German instrument, implies a sense of nostalgia to his German heritage given the context that he pursued this sonata project in the USA while in exile from Germany. At the same time, Hindemith expresses a sentiment to American heritage in that the saxophone, widely associated with jazz at the time, was becoming a more popular instrument in music performance.

**Fernande Decruck, Sonate en ut diese mineur  
(1943)**

Written also for saxophone or viola solo and orchestra, Decruck dedicated this work to renowned French classical saxophonist, Marcel Mule, professor of saxophone at the Paris Conservatory from 1944-1967. In 1944, the saxophone class at the conservatory was reestablished by Delvincourt. He invited Marcel Mule to teach there after Adolphe Sax, the inventor of the saxophone. Decruck weaves (braids) French traditions and impressionist imagery throughout this sonata. The second movement, titled Noël, is reminiscent of Christmas in France, particularly in the French tradition of coming together to sing carols called Chants de Noël. Decruck creates a Christmas scene in the saxophone melody which starts out minor gradually adding staccato articulations to imitate snowfall, and then transforming the harmony from minor to combine major and pentatonic scales evoking the singing of carols in church.