

Joint Third-year Student Recital at Barnett Hall

April 11, 2025

12:30 p.m.

Thyme Shi, saxophone

with Vivan Kwok, piano

Sunny Wu, saxophone

with Daniel Zhang, piano

Tableaux de Provence (1948-1955)

- i. Farandoulo di chatouno
- ii. Cansoun per ma mio
- iii. La boumiano
- iv. Dis alyscamps l'amo souspire
- v. Lou cabridan

Paule Maurice
(1910-1967)

Konsert för saxophon och stråkorkester (1934)

- i. Allegro molto moderato
- ii. Adagio
- iii. Allegro scherzando

Lars-Erik Larsson
(1908-1986)

~ intermission ~

Approaching Midnight (2024-2025)

Alice Chen, piano

Francis Reyes
(b. 2005)

Sonata (1939)

- i. With vigor
- ii. With tranquility
- iii. With gaiety

Paul Creston
(1906-1985)

This recital is in partial fulfillment of the requirements for the
Bachelor of Music degree with a major in Saxophone.

*We gratefully acknowledge that we are gathered together for this performance on the
traditional, ancestral, and unceded territory of the x^wməθk^wəyəm (Musqueam) people.*



Program Notes

Tableaux de Provence is a five-movement programmatic suite written between the years of 1948 and 1955 by the composer Paule Maurice. The piece is dedicated to Marcel Mule, who at the time was professor of saxophone at the Paris Conservatory. As the title of the piece, “Pictures of Provence,” suggests, the piece is inspired by various images around Provence, a region in southeast France.

The first movement, “Farandole of the Young Girls,” depicts the *farandole*, a traditional dance where dancers hold hands and dance around in a chain. The second, “Song for My Love,” is a short, soulful serenade, where the composer has written the piano to imitate a guitar. Movement three, “The Bohemian Woman,” describes a Romani woman and uses rhythms characteristic of the traditional music of that people. This was possibly in reference to the annual pilgrimages that the Romani undertook to Saintes-Maries-de-la-Mer in Provence, where festivals were held to honour their saints. The fourth movement, “A Soul Sighs from the Alyscamps,” commemorates Maurice’s cousin, whom she would often visit in Provence, and depicts an ancient necropolis nestled in the mountains. The fifth and final movement, “The Bumblebee,” depicts a variety of bee native to Provence, and contains a short cadenza.

Lars-Erik Larsson’s **Konsert för Saxophon och Stråkorkester** was written in 1934 for the German saxophonist Sigurd Rascher shortly after the composer’s return to Sweden from studying with Alban Berg. Debatably the first major concerto of the saxophone repertoire, the Konsert draws inspiration primarily from the concerti of the Classical era, with distinctly neoclassical harmonies and sensibilities married to classical form.

The concerto follows the form of a typical classical concerto, with a first movement written in sonata form, a slow ternary second movement, and a third movement based on a dance. The first movement carries an air of the galant style, with contrasting theme characters, clear melodies, Alberti bass and though non-functional, mostly homophonic harmony that is clearly driven by an emphasis on resolution. The second movement is more harmonically straightforward than the two surrounding it, modulating into the home key of F major from Bb major in the opening, then routing through the dominant and secondary dominant keys before returning to F major. Additionally, the movement takes on a more Baroque flavour, drawing inspiration from the genre of the Da capo aria, with its ornamented recapitulation and chamber-like texture. The movement

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deviates from the standard Da capo aria form through its use of the B section as a developmental section rather than introduction of contrasting material. The third movement is presented in a simple three part sonata form and returns to a more galant style. The movement is short, inspired by Swedish folk dance music, and brings the concerto to a close with a combination of the harmonic complexity of the first movement and the clarity of the second movement.

Composed by UBC COMP student Francis Reyes, **Approaching Midnight** is a saxophone-piano piece whose source of inspiration comes from the Doomsday Clock, a metaphorical symbol which represents how close humanity is to extinction. As such, the music uses motives ranging from oscillating bass figures to cluster chords to represent the clock and armageddon.

Throughout the piece, the listener is subjected to a soundscape that is full of panic, disarray, and bewilderment. The intro, which is rhythmic and chaotic, is suddenly juxtaposed to sections of uncomfortable quietness and lyricism. These sections portray a dense complex harmonic language, painting the atmosphere in a mysterious fashion. The second half of the piece then kickstarts the countdown towards midnight, increasing tempo slightly to evoke further panic.

Paul Creston's **Sonata for Alto Saxophone and Piano, Op. 19** stands as a cornerstone and one of the most frequently played saxophone repertoire. This work was the first major saxophone sonata composed by an American composer and helped legitimize the instrument in classical concert settings.

Creston, a self-taught composer known for his rhythmic vitality and lyrical style, brings both qualities to this sonata. The piece is in three movements: a bold and expressive "*With vigor*", a lyrical and contemplative "*With tranquility*", and a rhythmically driving "*With gaiety*". It draws upon jazz-inflected rhythms and American musical idioms while remaining rooted in classical form, showcasing both the technical agility and expressive range of the saxophone.

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