



SCHOOL OF MUSIC

Presents

José Barrientos DMA Recital I

April 18, 2026 3:00PM

Eolienne (1983)

I. Lyrique

José Barrientos, alto saxophone
Kela Walton, harp

Ida Gotkovsky
(1933-2025)

Distances Within Me (1981)

José Barrientos, alto saxophone
Dr. Cecilia Lo-Chien Kao, piano

John Anthony Lennon
(b. 1950)

Sonatine (1948)

José Barrientos, alto saxophone
Dr. Cecilia Lo-Chien Kao, piano

Claude Pascal
(1921-2017)

Sequenza VIIb (1969)

José Barrientos, soprano saxophone

Luciano Berio
(1925-2003)

Rhapsodie for Alto Saxophone and Orchestra (1911)

José Barrientos, alto saxophone
Dr. Cecilia Lo-Chien Kao, piano

Claude Debussy
(1862-1918)

Limelight (2021)

José Barrientos, soprano saxophone
Dr. Cecilia Lo-Chien Kao, piano

Chris Evan Hass
(b. 1993)

Program Notes

Ida Gotkovsky (1933-2025) ***Eolienne* (1983)**

Originally for flute and harp, Ida Gotkovsky's *Eolienne* is a multi-movement work exploring various moods and also provides musical and technical challenges, both in the individual technical and ensemble requirements. In 1978, the composer arranged *Eolienne* for the alto saxophonist Alain Bouhey, and this new edition is marked for flute or saxophone and harp. "Lyrique" uses harmonies within the Aeolian mode through fast arpeggiations while the soloist sings through long, melodic lines, giving the opening movement a more natural lyricism. Much of the mysterious characteristics of *Eolienne* stems from its use of tonal ambiguity through chordal punctuations outside of functional harmony in its use of linear motives.

John Anthony Lennon (b.1950) ***Distances Within Me* (1981)**

Exploring a wide range of emotions, *Distances Within Me* was written in an instinctive rather than formal manner further challenging both performers. The composer dives into constant changing moods, textures, and various nuances that can be provocative to the listener. Through lyrical, melodic lines, there are moments of technical passages that transition into the two "Danse Macabre" sections before returning once again back to urgency and surging. Although there are many moments of turbulence independently from both performers, the mysterious unison line at the opening later returns to signal its lyrical coda.

Distances Within Me can also evoke one's memory of an event that is possibly mysterious, dark, or reminiscent of a powerful event that can remind the listener of that moment. It is because of this powerful memory, one can lose themselves into an emotional rollercoaster. The rhythmic complexities and ensemble challenges brings forth the quality and beauty of this work and Lennon's compositional style. Commissioned by James Forger for the 1979 National Saxophone Congress in Chicago.

Claude Pascal (1921-2017) ***Sonatine* (1948)**

Born in Paris, Claude Pascal studied at the Paris Conservatoire with Jean Gallon where he obtained the 1945 Premier Prix de Rome. Shortly after this win, Pascal's *Sonatine* was composed and showed his move away from the avant-garde trends of the 1940s. This work was also dedicated to the founder of the French saxophone school, Marcel Mule. *Sonatine* explores melodic, technical, and rhythmical challenges that are also reminiscent of Debussy and Ravel. Although this work highlights fast demanding passages and drastic character shifts, one of Pascal's goals of this work was for performers to approach this work with a sense of lightness and ease. Although in "sonata" form, the work breaks into a virtuosic cadence before returning back to its dancelike character.

Luciano Berio (1925-2003)
Sequenza VIIb (1969)

Luciano Berio's *Sequenza VIIb* (1969/1993) for solo soprano saxophone, adapted from the original oboe work by French classical saxophonist Claude Delangle in 1993. *Sequenza VIIb* is the seventh work in the series of fourteen pieces (*Sequenze*). *Sequenze* or *Sequenza* (Italian for 'sequences' or 'sequence') is a series of virtuosic works where each *Sequenza* is written for a different solo instrument and one for female voice. The instruments featured in the original *Sequenze* are flute, harp, piano, trombone, viola, oboe, violin, clarinet, trumpet, guitar, bassoon, accordion, and cello. *Sequenza VIIb* uses an ever-present yet barely noticeable drone tone of B-natural that functions as "tonic" that also allows the solo part to explore the many sonic and acoustical complexities of this work. It is through the many non-traditional instrumental and performance techniques such as unconventional fingerings, multiphonics, double tonguing, flutter tonguing, growling, and humming that allows the performer to scope out the ever-changing timbral effects Berio sought after.

Claude Debussy (1862-1918)
Rhapsodie for Alto Saxophone and Orchestra (1911)

Known for his expressive and colorful compositions, Claude Debussy received a prepaid commission from Boston arts patron and amateur saxophonist, Elise Hall, in 1901. Although Hall went to great lengths to have *Rhapsodie* composed, Hall unfortunately never had the opportunity to perform or hear this work. As an impressionistic composer, Debussy uses innovative orchestral colors, non-functional harmony, and textural effects to suggest and create atmospheres. *Rhapsodie* explores these elements through beautiful, long melodic lines between both voices. This exchange is explored through a slow and melancholic opening, then into faster dance-like motives. Debussy also changed the original title of this work many times. Before *Rhapsodie*, this work was almost titled "Rhapsodie mauresque". Interestingly enough, *Rhapsodie* does showcase Spanish-like themes in which mauresque music was popular solo or group dance in Spain, Italy and France.

Chris Evan Hass (b. 1993)
Limelight (2021)

'Limelight' was written for Jeremy Cleary, an incredibly ambitious high school saxophonist looking for a new challenge after performing my previous saxophone quartet 'Volcanic Ash'. It took Jeremy and me awhile to figure out the direction of this new project, but once we discovered our mutual love of funk-based band music this source of inspiration seemed to make a lot of sense for the eclectic instrumentation of solo soprano saxophone and brass quintet. Several artists influenced the jazzy harmonies, groovy bassline, and dance-like rhythms that make up 'Limelight', including Lucky Chops, Moon Hooch, and the Youngblood Brass Band. The main priority of the piece, however, is to show off the soloist through progressively more complicated passages, making sure to always keep the soloist in the 'limelight'.

-Program Note from composer