



Presents

**Jack Emery, saxophone
Dr. Cecilia Lo-Chien Kao, piano**

October 20, 2020

7:00 PM

PepsiCo Recital Hall

Program

Solo for Alto Saxophone and Piano (1969)

Bernard Heiden (1910-2000)

Aria (1936)

Eugene Bozza (1905-1991)

The Devil's Rag (1988)

Jean Matitia (1952-)

Pause

Iberia Suite (2014)

Ed Calle (1959-)

I. Midnight Rumba

II. Siesta

III. Pamplona

Sean Wright, Soprano Saxophone
Aleck Olmedo, Alto Saxophone
Anna Rutherford, Tenor Saxophone
Jack Emery, Baritone Saxophone

Oye Como Va (1963)

Tito Puente (1923-200)

Arr. Jack Emery

This recital is given in partial fulfillment of the requirements for a Bachelor's of Music Education

Mr. Emery is a student of Professor Joe Eckert.

The use of recording equipment or flash photography is prohibited.

Please silence all electronic devices including watches, pagers and phones.

Solo for Alto Saxophone and Piano

Heiden has composed several pieces that fall into the saxophone's standard classical repertoire, including the first standard sonata for alto saxophone and piano. This solo however was composed during Heiden's time as the chair of the composition department at Indiana University. Having a mostly polyphonic texture, this piece features a variety of styles and tempos that work together to exaggerate concepts of tension and release. Heiden also dedicated this composition to the great Eugene Rousseau, a masterful classical saxophonist who currently works closely with the World Saxophone congress as well as a consultant for saxophone research as the Yamaha Corporation.

Aria

Drawing inspiration from baroque composer J.S. Bach this composition is one of the most widely played pieces of saxophone repertoire and has been transcribed for other woodwind instruments. By requiring precise and careful use of breathing, vibrato and intonation, this piece is quite beneficial for any saxophonist who chooses to take on the challenge. Bozza dedicated this composition to Marcel Mule, another highly renowned player of the saxophone, Professor of Saxophone at the Paris Conservatory, and teacher of the previously mentioned Eugene Rousseau.

The Devil's Rag

Jean Matitia is one of the more eccentric composers for the saxophone, in fact, "Jean Matitia" is actually a pseudonym. The composer's real name is Christian Lauba, he takes on an alias in order to distinguish his two main styles of composition. Lauba was quoted saying "Matitia is reserved for more popular music and Lauba to more contemporary music. I am very happy with these two names and feel true in both styles of music!". As seen in this piece, Matitia's harmonic style is generally more functional than Lauba's. However, this composition features some extended techniques, such as flutter tonguing and altissimo notes. Written in the early 1900's style of ragtime "jazz", this piece is dedicated to two of the world's greatest contemporary saxophonists, Federico Mondelci and Arno Bornkamp.

Iberia Suite

Ed Calle is an accomplished modern saxophonist based in the Latin rich city of Miami Florida. Currently he is a Professor of Music Business and Production at Miami Dade College. In this Quartet, the Calle's inspiration comes from the rich history and beauties of Spain. The first movement, featuring solos from the tenor and baritone saxophone is a depiction of the fast moving and vibrant streets of Spain. This leads into a much calmer and serene second movement, entitled "siesta" (nap). In the third movement the music references the site of Pamplona, where the infamous annual running of the bulls. In reference to his suite, Calle writes, "I hope that the listener will hear conversations among participants and observers, step into a tavern for some 'tapas' and a glass of wine, watch a couple dance flamenco, sense the awesome power of the charging bulls, and feel the exhilaration of a successful run."

Oye Como Va

The music of Tito Puente was at the height of its popularity in the 1950's where it entertained audiences and had great influence over other musicians, following Puente being drafted to the Navy in World War II. Known well for his strong and comedic stage presence, Puente is arguably the most influential Latin figures in music. During the Palladium Era, where the most prominent figures in Latin music performed at the Palladium Ballroom in New York City, Puente appeared with multiple ensembles and even in films. In 2003, Puente was honored with the Grammy Lifetime Achievement Award, three years after his death. *Oye Como Va* was originally written for a Latin big band ensemble, this particular composition is arranged as a cha-cha-cha and features technical percussion and rich layering of wind sections. However, written a few years after the apex of his popularity, this piece was made popular by other Latin musicians, such as Carlos Santana, who topped the charts with his version in 1971.

If you can't tell by now, I am a huge fan of latin music, and Tito Puente has been a great influence during my musical career. In this arrangement, I will be using a little known tool of the saxophone player called the EWI (electronic wind instrument) in addition to other pieces of modern music technology. First conceptualized by Nyle Steiner in the late 1960's, this instrument has a seven octave range and the capabilities to use any sound from recorded samples to synthesizers. It can play multiple notes at once as well as manipulate sounds with the on board effects settings. I believe this is an under-utilized instrument in the woodwind community, and am very grateful to have the opportunity to study it.