

WUSTL **MUSIC**

Saturday, February 26, 2022 - 5:00 P.M.  
Pillsbury Theatre, 560 Music Center



# Trevor Schultz

## Senior Saxophone Recital

# Program

Concerto for Alto Saxophone (2014) Steven Bryant  
Movement I (b. 1972)  
Movement II  
Movement III  
Becky Lee, piano

Six Caprices pour Deux Saxophones (1967) Pierre-Max Dubois  
I. *Prélude* (1930 - 1995)  
VI. *Thème Varié*  
Parker Schultz, alto saxophone

Scherzo No. 2, Op. 31 (1837) Frédéric Chopin  
(1810 - 1849)  
Trevor Schultz, piano

*Klonos* (1993) Piet Swerts  
(b. 1960)  
Becky Lee, piano

*Carmen Fantasy* (1952) Georges Bizet  
I. *Allegro vivo* (1838 - 1875)  
II. *Allegretto con moto* arr. Gary Louie  
III. *Andante*  
IV. *Allegretto*  
V. *Moderato*  
Becky Lee, piano

# Program Notes

## **Concerto for Alto Saxophone - Steven Bryant**

The *Concerto for Alto Saxophone* is Steven Bryant's third concerto. The goal of the Concerto was to showcase both Joseph Lulloff's technical prowess as well as his extraordinary jazz improvisation skills, even going so far as to record and transcribe some of his improvisations during a collaborative session while the piece was being composed. All three movements are constructed from a single motive, which is itself derived from the opening notes of Paul Creston's *Sonata for Alto Saxophone*, a staple of the solo saxophone repertoire and something I played during my time learning saxophone in high school.

Movement I is an exploration of music that is simultaneously extremely quiet and extremely fast, inspired by the first movement of John Corigliano's *Clarinet Concerto*. The middle movement grew from the recorded improvisatory gestures mentioned above. The improvisatory gestures were reharmonized to create a melancholic texture around the soloist, serving as the intimate heart of the entire work. Movement III unleashes the soloist and ensemble in high-speed interplay, again derived from the same central motive. Most of all, this composition explores and celebrates the idiomatic characteristics of the saxophone.

## **Six Caprices pour Deux Saxophones - Pierre-Max Dubois**

The *Six Caprices* by Dubois contains six movements, each with different styles and emotional ideas. We will be performing just the first and the last movements. The first movement consists of virtuosic sixteenth notes in both voices. The main melodic figures are switching between the voices quite frequently. The last movement is split into several variations. It begins with a slow melody, much different than the first movement. The next variation is similar tempo to the first section of this movement, but starts swapping brief ornamentations between the voices. This is followed with synchronous playing in the last two sections of the movement, getting stronger to the end of the piece.

I always knew that I wanted to have my brother in my recital. We were in the same band back in elementary school, and now he's a student at Vanderbilt majoring in neuroscience on a pre-med track and saxophone performance. It should be interesting to see how the piece will come together since we have each been rehearsing separately and only had this afternoon of the recital to try to put the two parts together.

## Scherzo No. 2, Op. 31 - Frédéric Chopin

The scherzi of Chopin have little of the tripping, skipping, good-humored jesting of the genre created by Beethoven. These are massive works, projecting pianistic power and lyrical intensity with a directness and confidence very much at odds with the popular image of Chopin. What links them is not only a broadly conceived ternary (A-B-A) form, but also certain unpredictable changes of mood and a desire to entertain wildly contrasting emotions not just between sections, but within them.

The Scherzo in B-flat minor, composed in 1837, is a perfect example. It opens with a dramatic exchange between a whimpering triplet figure and an explosive salvo of raw piano resonance, only to be followed by an ecstatic exclamation arriving from the extreme ends of the keyboard, which then in turn morphs into a yearning, long-lined lyrical melody singing out over a sonorously rippling accompaniment in the left hand. The middle section begins in a mood of quiet elegy, but gradually is persuaded to emerge from its thoughtfulness into a three-step waltz, accompanied at every turn by an attentive little duplet-triplet figure in the alto. It is this little waltz tune that will build up in urgency to motivate the return of the dramatic musical gestures that opened the work. A coda pulls and tears at this material to lead it to a triumphant conclusion in D-flat major, the key to which it had always been drawn throughout its course.

## Klonos - Piet Swerts

*Klonos* for Alto Saxophone and Piano was composed by Piet Swerts in 1993. It was his first composition written for solo saxophone and piano accompaniment. Commissioned by the Foundation Dr. Ir. Theo P. Tromp Music Competition for the Benelux in Eindhoven, Netherlands, *Klonos* served as a compulsory piece for the 1994 competition. The Greek term "klonos" refers to an intense muscle spasm or contraction. Swerts associates this with the cripple-like motion saxophone players make when performing a challenging technical passage.

*Klonos* follows a traditional ternary form (A-B-A' ending with a coda). This form divides the piece into "movements" that seamlessly transition from the first movement (A section) to a lyrical second movement (B section) with a return of the music from the first movement (A' section in addition to a coda). Imitation plays an important role in *Klonos*. Both sections open with an identical accompaniment. The opening saxophone melody of the A section returns in the A' section but includes numerous embellishments and altered rhythms. The B section begins with chromatic augmented chords in the accompaniment, creating an ambiguous tonal center until the saxophone sets the key. There is a chromatic climb to the eventual climax of the section, with a resolution and transition into the last movement. The A' section mirrors the A section, apart from small embellishments, until there is a new motive introduced towards the end of the piece. In the coda, the motive is consistently repeated. During this section, the motive ascends chromatically in each measure until reaching a dramatic octatonic passage. The line begins in the low register of the saxophone before chromatically ascending in pitch. Additionally, the piano joins the chromatic movement, creating a sense of musical intensity both through range and dynamics to the end of the piece.

### ***Carmen Fantasy* - Georges Bizet, arr. Gary Louie**

The final piece of the program is Pablo de Sarasate's *Carmen Fantasy*, a dazzling showpiece that spotlights melodies from Georges Bizet's opera, *Carmen*, arranged by Gary Louie, perhaps America's best-known classical saxophonist. It was premiered by the Annapolis Symphony Orchestra in 2002 with Gary Louie playing the solo melodies. All five of the movements include motives that were from the original version of *Carmen Fantasy*. Those themes are expanded on to create technically challenging, while also beautifully melodic, movements.

The first movement begins with the famous *Carmen* melody. That motive reappears throughout the entire movement. Occasionally, the notes of the motive would vary, but the rhythmic figure is always constant. The second movement consists of the play between two voices. One voice would establish a figure and the second voice would mimic that figure in a different octave, creating a dialogue between the two voices. The third movement is where the real beauty in the piece lies. Expression can be drawn out through the lyrical lines and beautiful harmonies of the movement. The fourth movement is a light waltz, totally changing the mood the third movement set. It leads into the final movement, which grows by transposing the main motive of the section. This movement is full of sixteenth notes that gradually accelerate until the very fast and intense ending.

# Biography



**Trevor Schultz** has been involved in music since an early age and always knew it would remain his lifelong passion. Throughout his time at WashU, Trevor has been an active member of the music department and has enjoyed his every experience. Just two months into his freshman year, Trevor placed third in the Friends of Music Concerto and Aria Competition and was a featured soloist with the Wind Ensemble the following spring. Trevor was selected for the Missouri All-Collegiate Band and took 2<sup>nd</sup> in the Music Teachers National Association competition in the state of Missouri. He held the principal saxophone position in the

Wind Ensemble all four of his years at WashU and was a member of the Jazz Band and Jazz Combos. Trevor has performed in numerous recitals, Family Showcases, and school-wide concerts, and earned the Antoinette Frances Dames Award for his contributions to the Department of Music. In addition to saxophone, which he studies with Joel Vanderheyden, Trevor is also a piano student of Nina Ferrigno. He will be graduating in May with the Bachelor of Music degree in saxophone performance as well as a bachelor's in mathematics.

## Thank You

Trevor would like to thank all his music teachers, without whom he would not be the musician and performer he is today. Joel Vanderheyden for his vast skills and knowledge, continuous support, and incredible patience. Chris Becker, Vince Varvel, and Jeff Anderson for their leadership and the opportunity to be a team player. William Lenihan for his infinite wisdom and guidance. Nina Ferrigno for her infectious love for the piano and the ability to share her expertise. Chris Stark for his bravery to take on the role of a first-time Senior Recital Director. Becky Lee for her amazing talent and hard work. Staff Sergeant Shane Rathburn of the US Army Field Band for the extra push and encouragement from afar. Trevor would also like to thank his grandparents for being a ready and willing audience, his brother Parker for being a partner in his musical journey and a collaborator on stage, and his mom and dad for the countless hours of driving and making it possible for him to study music. Finally, Trevor would like to extend his gratitude to the WashU Department of Music for providing a fun and supportive environment where musicians can thrive.

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