

Georgia College  
Department of Music

# Senior Recital

Dakota Snow, Baritone Saxophone  
Dr. Hue Jang, Pianist

Sunday, April 24, 2022  
Max Noah Recital Hall, 3 p.m.



# Program

## Tierkreis

- IV. Stier
- V. Zwillinge
- VI. Krebs
- VII. Loewe
- VIII. Jungfrau
- IX. Waage
- X. Skorpion
- XI. Schuetze
- XII. Steinbock
- I. Wassermann
- II. Fische
- III. Widder

Karlheinz Stockhausen  
(1928–2007)

## Dix Figures A Danser

- I. Gaillarde
- III. Virelai
- IV. Bransle
- V. Pavane
- VI. Passepied

Pierre Max Dubois  
(1930–1995)

## Improvisation I

Ryo Noda  
(b. 1948)

## Paradigms I

- I. Ballad in Color
- V. Graphics

Ronald L. Caravan  
(b. 1946)

## Mystic Rave

Emmanuel Lerouge  
(b. unknown)  
Emile Lukas  
(b. 1971)

This recital is a partial fulfillment of the requirements for the Bachelor of Arts in Music degree. Dakota Snow is a student of Dr. Andrew Allen.

## Program Notes

**Karlheinz Stockhausen** was a German composer who was an influential alongside equally controversial figure in the realm of electronic music. Specifically, he was highly regarded for his integration of indeterminacy and spatialization into the forms of serial composing. Stockhausen studied at the University of Cologne before transferring to many other universities to study with the likes of Werner Meyer-Eppler, a well-regarded physicist and acoustician from Belgium. He composed music over the span of nearly sixty years, with a myriad of formats and ensembles; from electronic works and solo instrumental compositions to electro-acoustic arrangements, chamber music, and even a cycle of operas.

In his catalogue of works, *Tierkreis* is listed as “Werk Nr. 41 ½” due to the fact Stockhausen has arranged the character pieces for various ensemble configurations. Originally written for music boxes, most of these pieces only span the form of an octave with a specified tone row and a central pitch specific to each of the movements. “Tierkreis” is the German word for Zodiac, and so all twelve pieces of the composition are each meant to represent a specific star sign in the full Zodiac. Many writers of art music suggest that this piece, as well as many others from Stockhausen, was a precursor to the German New Simplicity movement of the late 1970s since the compositions themselves are a twenty to thirty second melody looped three times with variations with each iteration. A multitude of iterations involve changes in dynamic or active which to perform the melody, although some involve bits of indeterminacy through playing only selected chunks and freedom of phrasing throughout. Generally, full performances of this piece start with the zodiac sign for when the piece is being performed; as such, instead of starting with the first movement’s alignment with Aquarius, I will be starting with the fourth movement’s star sign of Taurus, to comply with the conditions of performance laid before me here.

**Pierre Max Dubois** is a French composer of classical music born in Graulhet, France, in 1930. While not particular in his performance prowess, Dubois was well-respected as a composer of many works for woodwinds, especially for the saxophone. He studied at the Paris Conservatoire under the tutelage of Darius Milhaud, a prominent composer of the Swiss-French Les Six collective. As such, this networking and study opportunity has led to Dubois being professionally commissioned since the age of 19 and winning many prestigious compositional awards such as the Prix de Rome in 1955 as well as the Grand Prix for the city of Paris in 1964. In addition to the instrumental compositions, Dubois has also had work as a conductor, music educator, and composer of ballets and operas.

*Dix Figures A Danser* is a collection of ten brief dance pieces, many of which last for less than two minutes tops. The titles reflect the dances and styles of poetry and music in the late-Renaissance and early-Baroque periods in French culture, with many of them not having direct translations to any terms in English. With the selection of movements chosen, we are looking to alternate between the brisk and fast-paced to the legato and stately forms of dance music of the era, as interpreted on an instrument that would not be present until the 19<sup>th</sup> century in Belgium. Such a chaotic collection of influences makes for a uniquely discomfiting yet uniform listen to the sounds of the past recreated with the technological advances of now.

**Ryō Noda** is a composer and saxophonist born in Amagasaki, Japan, in 1948. His repertoire manages to be a blend of modern Japanese avant-garde saxophone music alongside Western music amongst the likes of the Baroque, Classical, and Romantic periods. He graduated from the Osaka College of Music in 1972 and continued his studies on the saxophone with apprenticeships under Fred L. Hemke in the United States and Jean-Marie Londeix in France. Noda has received many awards for his work as both a performer and a composer, including the 1973 SACEM Composition Prize and the 1989 Grand Prix of the Yamaha Electone Festival.

*Improvisation I* is a part of a series of three unaccompanied, improvisational pieces for alto saxophone. All of these pieces are meant to replicate the style and timbre of the shakuhachi, which is a traditional Japanese flute common throughout Kabuki theatre. The capabilities of the shakuhachi are replicated in the special effects and notation for the piece, which include quarter-pitch bends; harsh, specialized Japanese cutting tones; unevenly extended vibratos; altered fingerings; and portamentos. In addition, the piece has no bar lines or sense of meter, which adds to the improvisational feeling meant to be provoked.

**Ronald L. Caravan** is an American musician and composer as well as craftsmen of instrument components. Caravan earned his Doctor of Musical Arts in Music Education as well as his Master of Arts in Music Theory from the Eastman School of Music in Rochester, New York. He has served in a variety of saxophone-related boards and journals throughout his lifetime, including being the president of the North American Saxophone Alliance and editor for its companion journal, *The Saxophone Symposium*. He has also taught single-reed instruments at the Syracuse University School of Music for over 35 years, where he taught the stylings of both clarinet and saxophone. His most well-known contribution to the world of saxophone, however, came with his brand of saxophone mouthpieces, which he started up in 1975; these mouthpieces are generally considered highly consistent among classical performers and advanced students of the saxophone. As a performer, Caravan has an extensive catalogue of compositions and recitals whether they be in the format of solo or chamber, including an eight-volume series, *Single Reed Expressions*, where he plays almost ten hours of advanced solo and piano-backed works for clarinet, alto saxophone, and soprano saxophone.

*Paradigms I* is a set of ten graded solo compositions for alto saxophone; however, the liner notes state that these compositions are meant to encompass “freedom” and indeterminacy, allowing for other variations of saxophone to take part. This set is meant to be comprised heavily of unconventional performance techniques, including but not limited to microtonality, multiphonics, timbre shifts, and manipulations of tonguing and vibrato. With “Ballad in Color,” timbral changes are incurred using alternative finger positions as well as the overtone series. The movement is mostly nonmetric, along with extensive incorporation of breath notes and fermatas where there is a meter or pulse found. A large range of dynamics and shifts in said dynamics are involved as well, with the first note holding a crescendo from pianississimo to forte within the span of just four beats. Most important of note, however, is the employment of microtonal fingerings, such as to make certain tones feel sharper or flatter than what would usually be experienced with the performance of saxophone music. Similar techniques are implemented through “Graphics” as well; however, there is an additional note of indeterminacy with graphic notation throughout the middle portion of the piece. In addition, nonconventional uses of the saxophone are involved in the form of removing the mouthpiece and buzzing into the neckpiece like a brass instrument. Thus, Caravan manages to make the unconventional out of the conventional techniques of saxophone performance, such to the extent that this movement may sound austere to those otherwise unexpecting the style.

With **Emmanuel Lerouge** and **Emile Lukas**, not much is known about them, likely due to concerns of privacy and wanting to avoid identity theft. As a matter of fact, Emile Lukas is actually a pseudonym for composer and saxophonist Nicolas Prost. Talk about secrecy. Anyways, both Lerouge and Lukas are French-based composers, arrangers, and performers who have won awards for their work individually as well as a collective known as Saxiana. Lukas in particular has attended the Conservatoire de Paris, where he has won several international competitions for chamber and ensemble music as soloist. As a duo in Saxiana, Lerouge and Lukas have won the Helianthe award for educational pieces with this composition, *Mystic Rave*.

The piece itself is an electroacoustic composition for electronics and alto saxophone, comprised of two technically separate sections. The first two minutes feature austere sound design accompanied by even more unorthodox methods for saxophone, including the first forty seconds, where the mouthpiece and reed are removed from the instrument. This style accentuates the breathiness and eerie atonalities present. Following this segment, *Mystic Rave* introduces one of many timbral trills in its construction, making the first segment more tonal but still dramatic in performance. Finishing with a set of multi-phonics that are uncompromised in their harshness, a rhythm takes place, where the more structured second section is introduced. Complete with a portion for improvisation and an increased dynamic shift above the last section, this could be considered the dance section of the piece in this contemporary fusion of electronics and saxophone.