

*accompanied by
2 cassettes*

GRADUATE RECITALS

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

(SAXOPHONE)

in

THE FACULTY OF GRADUATE STUDIES

(School of Music)

**We accept this thesis as conforming
to the required standard**

THE UNIVERSITY OF BRITISH COLUMBIA

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Department of MUSIC

The University of British Columbia
Vancouver, Canada

Date May 9 / 95

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC

Recital Hall
Saturday, March 26th, 1994
8:00 p.m.

MASTERS STUDENT RECITAL*
TONY SHEPPARD, Saxophone

Deuxieme Sonata, BWV 1031 (1715-1725)

Allegro moderato
Sicilienne
Allegro

J.S. Bach
(1685-1750)
trans. by Ulmar Gateau

Susan Greenway, *piano*

Improvisation I (1972)

Ryo Noda
(b. 1948)

Tableaux de Provence (1954-1959)

Paule Maurice
(1910-1967)

Faranduolo Di Chatouno
Canson Per Ma Mio
La Boumiano
Dis Alyscamps L'amo Sou Spire
Lou Cabridan

Susan Greenway, *piano*

- INTERMISSION -

Berceuse

J. Ed Barat
(1882-1963)

Megumi Otani, *piano*

Improvisation II (1973)

Ryo Noda

Improvisation III (1974)

Ryo Noda

Concertino in E^b for Alto Saxophone and Piano (1934)

Alexander Glazounov
(1865-1936)

Megumi Otani, *piano*

* In partial fulfillment of the requirements for the Master of Music degree with a major in Saxophone.

Reception to follow in the Faculty Lounge.

PROGRAMME NOTES:

Deuxieme Sonata, BWV 1031

The Deuxieme Sonata was originally written for flute sometime between 1715 and 1725. Many scholars believe that this sonata was not actually written by Bach at all or that it was tailored by a later unknown composer. The sonata is recognized as one of the most popular sonatas in the flute repertoire and its three movements convey an overall spirit of brightness and vivaciousness.

Improvisation I, II and III

Ryo Noda is one of the most well known Japanese composers of the 20th century. Improvisation I for unaccompanied saxophone was written as a dedication to the legendary French saxophonist Jean-Marie Londeux. It was premiered by Londeux himself in Toronto in 1972. Improvisation II and III followed in 1973 and 1974 respectively and these were first performed in Bordeaux, France. Noda's style is a fusion of avant-garde woodwind techniques such as multiphonics and microtones with the Japanese shakuhachi style of cutting tones and abrupt cadences.

Tableaux de Provence

Tableaux de Provence is the only piece on tonight's program that was written by a female composer. The piece was written for famous saxophonist Marcel Mule. The five movements depict the richness and sensitivity of the southern "Provence" region of France.

Concertino in E^b for Alto Saxophone and Piano

Alexander Glazounov was highly regarded among Russian composers as a composer of neo-romantic music. The style of this piece is no exception. It was written in 1934 for the famous saxophonist, Sigurd Rascher. The concerto was composed as a single movement but closer examination reveals three movements which are joined together.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Saturday, March 25, 1995
8:00 p.m.

MASTERS STUDENT RECITAL*

TONY SHEPPARD, Saxophone
&
Stephen Smith, Piano
with
Special Guest
Colin Macdonald, Saxophone

Divertimento for Saxophone and Piano (1964)

Roger Boutry
(b. 1932)

Allegro ma non Troppo
Andante
Presto

Mai pour Saxophone Alto Seul (1975)

Ryo Noda
(b. 1948)

Sonata for Eb Alto Saxophone and Piano, Op. 19 (1939)

Paul Creston
(1906-1985)

With Vigor
With Tranquility
With Gaiety

- INTERMISSION -

Sonata in G major (ca. 1743)

Giovanni Platti
(1690-1763)

Grave
Allegro
Adagio
Allegro Molto

Music for Two Alto Saxophones (1989)

Stephen Chatman
(b. 1950)

Game
Lament
Canon
Shadows

Liebesfreud (Love's Joy)

Fritz Kreisler
(1875-1962)
trans. by Jaskha Gurewich

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Reception to follow in the Faculty Lounge.

PROGRAM NOTES:

Divertimento for Saxophone and Piano (1964)

Roger Boutry studied composition with Nadia Boulenger at the Paris Conservatory. He completed his studies in 1954 and eventually won the Prix de Rome competition with one of his cantatas. His style is heavily influenced by Ravel and Debussy and is known for its deeply expressive melodies.

Mai pour Saxophone Alto Seul (1975)

Ryo Noda is a Japanese-American composer who has written many unique pieces for saxophone. This piece is programmatic and is accompanied by a brief story called *The Battle of the Sea*.

At dusk of an autumn night, the moon reflects the silver light on the surface of the waves. General Kiyotsun Taira plays the flute. Standing at the helm he seizes a knife and cuts off his braid of hair which falls to his feet, and then he disappears into the shadows. At the moment of his demise, the ghost of a Samurai appears. His wife's voice asks "Why did you leave?". He replies "I knew the battle was lost, so I saved the lives of my men and their families". "And me," she says, "did you think of me?".

Sonata for Eb Alto Saxophone and Piano, Op. 19 (1939)

Paul Creston was an American composer who decided on a career in music composition at age 26. He had no formal training in theory and composition aside from what he learned in sporadic piano and organ lessons. The keystone of Creston's style was rhythm. He frequently used irregular subdivisions of regular meters. An example of this occurs in the third movement where the main theme is written in 2/4 time but sounds like it is in 5/8 meter.

Sonata in G major (ca. 1743)

This piece by Italian composer Giovanni Platti was originally written for flute. It was transcribed for soprano saxophone by Eugene Rousseau.

Music for Two Alto Saxophones (1989)

Stephen Chatman is currently a Professor of Composition at the University of British Columbia School of Music. This duet was commissioned by the Canada Council for saxophonists David Branter and Julia Nolan in 1989.

Liebesfreud (Love's Joy)

Fritz Kreisler was an Austrian born violinist and composer. He was notorious for crediting other composers with works that he had composed himself. Liebesfreud was accepted by musicologists for over twenty years as a transcription of a Viennese waltz by Joseph Lanner. This hoax was so convincing that when Kreisler confessed it as being his own music, musicologists accused him of trying to steal credit from Lanner.