

PROGRAM

Dr. Evan C. Paul, born in 1981 in a small village of about 200 people in Beecher Falls, Vermont, is an active composer and pianist in the Portland, Oregon metro and surrounding areas. His formal education began with a Bachelor of Fine Arts from Indiana University of Pennsylvania in 2001, moving to a Master of Music in composition from the Hartt School at the University of Hartford. He then completed an additional Masters in piano accompanying and chamber music from North Arizona University in 2006. His final degrees include an incomplete, “All But Defense”, degree in keyboard collaborative arts from Arizona State University from 2006-2010, and a completed Ph.D. in composition from the University of Oregon in 2014. With musical influences ranging from French piano music, American music, and American and British art song, his compositions include works written for choral ensembles and solo, art songs, wind chamber groups, and even a saxophone quartet.

Minerva, written and premiered in 2015 for **Dr. Idit Shner**, Professor of Saxophone at the University of Oregon, is a five-movement work that is “intended as a pseudo-liturgical devotional.” Dr. Paul provided program notes for his work accompanying the composition, some of which are provided below.

Minerva is a Roman goddess associated with wisdom, music, art, and poetry. She was born inside of Zeus’s body after Zeus unwittingly swallowed her mother, Metis, disguised as a fly. This caused excruciating headaches for Zeus, and so Vulcan took an axe to Zeus’s head and Minerva emerged from the cleft as a fully-formed adult.

Minerva’s structural form is cyclical - “the outer movements, the Recitations, contain long cadenzas and intricate lines for the saxophone, punctuated by sonorities in the piano. The second and fourth movements, the Dances, are minimalist and kinetic in nature.”

François Borne, French flautist and composer, was most notable for two things: his technical improvements to the flute, and his composition, *Fantaisie Brillante on Themes from Bizet’s Carmen*. The original composition for flute was adapted for saxophone by Iwan Roth and Raymond Meylan, Swiss saxophonist and flautist, respectively. They both completed their studies at the Paris Conservatory.

Fantaisie Brillante is a medley of themes from Georges Bizet’s *Carmen* (1875) opera. Due to its plot, character traits, and musical elements, the opera was considered one of the most scandalous *opéra comiques* of its time. This arrangement by Roth and Meylan is a direct adaption from the original flute score. The piece’s design is meant to highlight the technical prowess of the performer, including moments of: fast passages, altissimo passages, circular breathing, rapid articulation, and more.



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

GUEST RECITAL

JONATHAN HART
saxophone

EVAN C. PAUL, piano

Thelma Schnitzer Hall (Room 163)
Monday, May 20, 2019 | 7:00 p.m.



Deux Mouvements (1991) Andre Waignein (1942-2015)
 I. Complainte
 II. Caprice

Ballade (1938) Henri Tomasi (1901-1971)

INTERMISSION

Minerva (2015) Evan C. Paul (b. 1981)
 I. First Recitation
 II. First Dance
 III. Lamentations
 IV. Second Dance
 V. Second Recitation

Fantaisie Brillante (1900) François Borne (1840-1920)
 arr. Iwan Roth and Raymond Meylan

PROGRAM NOTES

Belgian composer, conductor, trumpeter, and musicologist **Andre Waignein**, wrote his work *Deux Mouvements* for his close friend and saxophonist Alain Crepin, professor of saxophone at the Royal Conservatory of Music Brussels. As a composer Waignein won many awards throughout his career, including the SABAM Music Award, a film score awarded to the grand prize winner of their competition. With Waignein's diverse compositional experience, he had the opportunity to conduct many musical groups including but not limited to: chamber, vocal, symphony, and band.

Waignein's work, *Deux Mouvements*, is a two-movement work, with movements titled "*Complainte*" and "*Caprice*". The first movement's character is that of a lament, which is the translation of the French word *complainte*, a sorrowful and passionate expression of grief. The saxophonist should be able to express themselves through lyrical passages, as well as more technical and vigorous passages. After the sonorous ending of the "*Complainte*", we move to the second movement, the "*Caprice*". Also known as a *capriccio*, a caprice is characterized by its lively and free form character. Waignein uses sudden mood, key, and meter changes to highlight these aspects of a caprice.

Born into a working-class family in Marseille, France, **Henri Tomasi** began his music education at the young age of five years old. Soon after, at the age of seven, Tomasi began his schooling at the Conservatory de Musique de Marseille, where he studied to further his skills in composition, harmony, and piano. After winning the first prize in harmony at the conservatory in Marseille, he quickly enrolled at the Paris Conservatory. His friend and fellow composer, Maurice Franck, was

quoted as saying that Tomasi was an incredible student and would, "show up with a fugue a week. . . an inveterate workaholic." A couple of decades later, Tomasi composed his work *Ballade for Saxophone Alto*, first performed by Marcel Mule, who is widely considered the founding father of saxophone pedagogy.

Suzanne Malard wrote a poem to accompany *Ballade*, the original poem in French with English translation, translated by Dr. Michael Kimber, is provided below:

<i>Sur un vieux thème anglais, long, maigre et flegmatique</i>	On an old English theme, long, thin, and serene
<i>Comme lui, Un clown raconte son histoire spleenétique</i>	Like Him, A clown tells his ill-tempered story
<i>A la nuit ;</i>	At night;
<i>L'ombre de son destin, le long des quais, zigzague,</i>	The shadow of his destiny, along the docks zigzags
<i>Et le goût</i>	And the taste
<i>De mégot qu'en sa bouche ont pris de vieilles blagues</i>	Of butt that in his mouth took old jokes
<i>Le rend fou...</i>	Makes him crazy...
<i>Fuir son habit trop large et sa chair monotone</i>	To flee his large habit and monotone flesh
<i>En n'étant,</i>	By not being
<i>Entre la joie et la douleur, qu'un saxophone</i>	Between joy and pain, a hesitant saxophone!
<i>Hésitant !</i>	His despair at the bottom of a sound pond,
<i>Son désespoir au fond d'une mare sonore,</i>	Flows steeply,
<i>Coule à pic,</i>	And the clown resigns himself to make the public Laugh again.
<i>Et le clown se résigne à faire rire encore</i>	
<i>Le public !</i>	

Tomasi himself leaves a notice in which he explains the sections of the piece, as well as characters or moods he wants to highlight:

If the clown is represented by the melancholic" English theme "of the introduction, his spleen is expressed, on the saxophone, by a tender and lyrical melody followed by a brief digression of tormented character leading to the nostalgic return of the initial theme. Then, suddenly, the soloist begins a lively Scottish-type dance, engaging in frenzied gambols, interrupted here and there by warm melodic puffs, and the two key words of the poem – joy and sorrow – are in fact the decisive element in the composer's approach, and in organizing the conflictual contrast, the driving force of the action. The clown's despair will still be expressed in a blues whose heavy drama is accentuated by the relentless scansion of the timpani. "Desperation that falls" is transmuted into an unbridled revival of Scottish dance, leading to an alluring coda.