

Master's Recital

Partita No. I, BWV 1002 Johann Sebastian Bach (1685 – 1750)
arr.: Raaf Hekkema (b. 1968)

1. I. Allemanda

immediately followed by

2. *Partyta* Christian Lauba (b.1952)

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Partita No. I, BWV 1002 Johann Sebastian Bach (1685 – 1750)
arr.: Raaf Hekkema (b. 1968)

3. II. Double

Micah Hussell, soprano saxophone

Passage du Temps (2016) Jacobus Kloppers (b. 1937)

4. I. Passacaille et Fugue

5. II. Passion et Pastoral

6. III. Pas de Deux

Micah Hussell, alto saxophone

Marnie Giesbrecht, organ

~ Intermission ~

Slap and Split (2003) Charles Stolte (b. 1969)

7. I. Slap

8. II. Split

Micah Hussell, baritone saxophone

Ben Whittier, alto saxophone

9. *Doo-Dah* William Albright (1944-1998)

Micah Hussell, alto saxophone

Holly DeCaigny, alto saxophone

Ben Whittier, alto saxophone

10. *Holy Roller* Libby Larsen (b. 1950)

Micah Hussell, alto saxophone

Joachim Segger, piano

Encore:
11. *Aria*

Eugene Boti

Program Notes

Christian Lauba is a prominent composer who plays the contemporary saxophone. *Partyta* is his 19th piece showcasing techniques such as multiphonics, played very fast and softly. The piece is highly influenced by Bach's Partitas, heard in the melodic lines, rhythmic multiphonics to portray the effect of double stops.

From Jacobus Kloppers, the composer of *Passage du Temps*, esteemed colleagues, Drs. William Street and Marnie Giesbrecht, me with the request for a new piece for Alto-Saxophone. I chose to honor them by creating a motif/theme based on their names. I chose the first and last letter of their names and transcribed into English, German and French languages. This motif, especially the interval of a third/diminished fourth or expanded as an augmented fourth or in an oblique way in all three movements: *Passacaglia* and *Fugue*, the four-note motif is the main theme, though treated in a tonal fashion. In the first movement, more lyrical character; in the last, it appears as a cluster chords. The title *Passage du Temps* is a reference to music as a time art, but an homage to some of the musical devices and styles since 1700 to which I feel inspired by techniques by Bach in I, the quasi-*ostinati* in Vivaldi and Bach (II, main theme), the French style in (II, middle section) to the more "edgy" neo-classical of the 20th century."

Written by Edmonton composer, saxophonist Charles Stolte, *Slap and Split* is inspired by Stolte's childhood cops and robbers television shows. The alto and baritone saxophones work to represent the sounds of car chases, sirens, gunfights, and an exciting adventure for the audience.

Doo-Dah is a trio written by William Albright. It is dynamic, constantly in motion and composed with a large influence coming from the jazz genre. It is dedicated to renowned classical saxophonist, Dr. William Street.

The composer of *Holy Roller* writes, "The long piece was written in America took place on Azusa Street in Los Angeles from 1906 to 1909. Night after night, the