

2-20-2005

Senior Recital

Douglas N. Hachiya
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Recommended Citation

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Chapman University
School of Music

presents a

Senior Recital
Featuring
Douglas N. Hachiya
Saxophone

With

Les Counts, Piano

Bob Messenger, Bass

Bernie Dively, Drums

February 20, 2005 * 2:00 P.M.

Salmon Recital Hall

Program

Sonata No. 6	Johann Sebastian Bach
Adagio	(1685-1750)
Allegro	
Siciliano	
Allegro Assai	
Concerto for E Flat, Op. 109	Alexander Glazounov
	(1865-1936)
Sonata for Alto Saxophone and Piano	Phil Woods
Slowly - Faster	(1931)
Slowly	
Moderate-Freely	

Intermission

Stella By Starlight	Victor Young
	(1900-1956)
Jitterbug Waltz	Thomas "Fats" Waller
	(1904-1943)
Triste	Antonio Carlos Jobim
	(1927-1994)
'Round Midnight	Thelonius Monk
	(1917-1982)
Cherokee	Ray Noble
	(1903-1978)

Interesting Stuff for You to Read in Case You Don't Find Me Sexy

Sonata No. 6

By Johann Sebastian Bach (1685-1750)

J.S. Bach was a German composer and organist of the late baroque period. Among the greatest composers in history he wrote more than 200 cantatas, the *Saint Matthew Passion* (1729), the Mass in B minor (1733-1738), orchestral works such as the six *Brandenburg Concertos*, and numerous works for organ, harpsichord, other solo instruments and chamber ensembles. This particular piece is originally one of the seven flute sonatas that Bach composed and serves as evidence as Bach being one of the only successful composers to write music adaptable to a twentieth century instrument such as the saxophone.

Concerto for E Flat, Op. 109

By Alexander Glazounov (1865-1936)

Composed and dedicated to Sigurd Rascher in 1934, Concerto in E Flat marks Glazounov's final work of his lifetime. In many ways Glazounov's Concerto is definitely a product of late romantic thought. The form of the concerto is quite unique, consisting of a single movement divided into three sections: Allegro, Andante with florid cadenza, and Fugato. The primary themes of all the sections are expansive and infused with a rich romantic expressiveness. The two themes of the Allegro are dynamic and bold, while the theme of the second section Andante depicts an introspective, quintessentially beautiful Russian pathos.

Sonata for Alto Saxophone and Piano

By Phil Woods (1931)

Sonata for Alto Saxophone and Piano was written for and dedicated to Victor Morosco who first performed it in Carnegie Hall, New York. As an example of the blending of the elements of traditional and jazz music, the Sonata is more than just the juxtaposition of two kinds of music. The composer requires the performers to embellish the written music as well as improvise at given sections, much in the spirit of jazz and in the true tradition of Baroque Music.

The first movement opens with a slow introductory section, leading into an allegro theme and variations on a ground bass in F Minor. The second movement is a three part form so often found in standard American song music. The third movement in 5/4 meter has a mid-eastern quality.

Stella By Starlight

By Victor Young (1900-1956)

Originally written for the 1944 film *The Uninvited*, *Stella by Starlight* has been embraced as a very respectable jazz standard for its sophisticated chord changes. The song will be started slowly, then taken way up-tempo. This rendition was inspired by the arrangement that the great jazz composer/arranger, Bill Holman, wrote for the Stan Kenton Orchestra back in the fifties as a feature vehicle for alto saxophonist Charlie Mariano.

Jitterbug Waltz

By Thomas "Fats" Waller (1927-1994)

Fats Waller, whose success with *Ain't Misbehavin'*, *Honeysuckle Rose* and many other hits, was frankly experimenting when he wrote *The Jitterbug Waltz* the year before he died. This was the first serious attempt by a major jazz composer to write in 3/4 time, and it stood alone until tenor saxophonist Sonny Rollins' *Valse Hot* in 1956 finally broke the time barrier and many "jazz waltzes" came out on record; by the midsixties jazz musicians were expected to be as comfortable in 3/4 time as they were in 4/4.

Triste

By Antonio Carlos Jobim (1927-1994)

A.C. Jobim was a Brazilian composer largely responsible for the creation of Bossa Nova. By merging this with American jazz, European classical influences and his unique melodic gifts, Jobim became one of the few songwriters to rank alongside the likes of George Gershwin and Cole Porter. Though most famous for composing *The Girl from Ipanema* and *Desafinado*, Jobim composed many other beautiful tunes with unique harmonic structures. *Triste* is one of them.

'Round Midnight

By Thelonius Monk (1917-1982)

Thelonius Sphere Monk was an iconoclast of the jazz community, a brilliant composer/pianist whose relentlessly quirky music has been putting smiles on people's faces long after his death. While he played with many groups through the 1940s, it wasn't until '47 that Monk began his solo odyssey. Outside the Bebop mainstream, Monk was busy concocting his own brew of witty, angular melodies with unorthodox and difficult chord progressions, and deeply swinging, Stride-influenced rhythm. In larger combos, Monk was a brilliant, if erratic, accompanist. His approach was wildly diverse, encompassing harmonically dense riffing, startlingly dissonant counterpoint, and complete silence. *'Round Midnight* is one of his many songs that have been well embraced by many jazz musicians.

Cherokee

By Ray Noble (1903-1978)

Cherokee, written by English bandleader Ray Noble, was first known as Charlie Barnet's theme song with its loping swing feel during the 1930's. Later in the 1940's alto saxophonist Charlie Parker, fascinated by the harmonic progressions of *Cherokee*, would record a song called *KoKo*, based on the *Cherokee* chord changes at a tempo just shy of 300 beats per minute. Since that landmark recording, there now exists the obligation for *Cherokee* to be played way up-tempo, and thus has become the one of the greatest challenges a jazz musician can face.

Thank you to all of the Faculty, Fellow Students, Family and Friends for their support throughout my years at Chapman University.