

Pacific Lutheran University
School of Arts and Communication / Department of Music present

SENIOR RECITAL

Marcel E.C Augustin, *alto saxophone*

Jeff Andersen, *piano*

Wednesday, May 19, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Cello Suite No.2 in D Minor, BWV 1008.....J. S. Bach (1685-1750)

- I. Prelude*
- II. Allemande*
- III. Courante*
- IV. Sarabande*
- V. Minuet I/II*
- VI. Gigue*

Légende, op. 66.....Florent Schmitt (1870-1958)

Intermission

Five Characters from David Copperfield.....Stephen Lias (b. 1966)

- 1. Uriah Heep*
- 2. Traddles*
- 3. Emily*
- 4. Mister Micawber*
- 5. Steerforth*

Fantasia.....Claude T. Smith (1932-1987)

This recital is presented by Mr. Augustin in partial fulfillment of the requirements for the degree of Bachelor of Music in Saxophone Performance. Mr. Augustin is a student of Dr. Erik Steighner.

Program Notes

Johann Sebastian Bach's six *Cello Suites* were written between 1717-1723 and currently stand as some of his most well-known solo pieces. Of the suites, the "Prelude" from *Suite No. 1* may be one of the most recognized movements. Each suite consists of six movements - a Prelude, Allemande, Courante, Sarabande, two movements of either a Minuet, Bourree or Gavotte, and then a Gigue. *Suite No. 2 in D Minor* creates an ambiance of sorrow, in contrast to the joy of *Suite No. 1 in G Major*.

Légende, by Florent Schmitt, was composed in 1918 with versions for solo saxophone, viola and violin with orchestra or piano accompaniment. Throughout the piece there is continuous tension and release created through the contrasting lines between the saxophone and piano, keeping the listener engaged and on the edge of their seat. I have found this movement to be very diverse in relation to other slow compositions. The technical aspect of this piece explores complex rhythms for both the piano accompaniment and solo saxophone that complement each other.

Five Characters from David Copperfield, by Stephen Lias, illustrates the stories of characters from *David Copperfield*. Each one makes use of extensive saxophone techniques that characterize each movement. Below are the composer's program notes for each movement:

The first is *Uriah Heep*. He pretends to be very humble and friendly; but underneath, he has a black heart. He takes advantage of the trusting people around him, drawing them into his web of greed and infecting them like a slow cancer. He is a snake, but still, he acts so very humble.

Traddles is clumsy, shy and funny. He is not very smart, but he has a heart of gold. He is not handsome (his wiry hair always sticks straight up), but he is a true friend who can be trusted in every situation. He is in love, but cannot afford to marry. Still, he sees his fiancée once a week and when she is not there, he thinks of her and dances around his empty apartment.

Emily is an orphan who spent her childhood by the sea, always dreaming of seeing the wider world and rising her status in life. When she became a beautiful young woman, and was engaged to marry an honest fisherman, she was lured away by a handsome rich man from the city who promised to "make her a lady." After traveling together for a year, he grew tired of her and abandoned her in foreign country. Her spirit and reputation broken, she is ashamed to return to her home. Where she will find healing now that all her hopes have been destroyed?

Mister Micawber has some money today, so he puts on his finest clothes and struts around town like a peacock, greeting acquaintances and buying little gifts for people. He's thinking of becoming a lawyer. Suddenly a bill collector shows up, and

Mister Micawber's money is gone. He is in despair! He writes a suicide note and makes out a will. He tells his wife to remarry and kisses his children goodbye. An hour later, Mister Micawber has gotten a small loan, paid his bill, and washed his face. He waves at passing carriages and buys an expensive dinner. He's thinking of becoming mayor.

Steerforth is friendly, wealthy, handsome, and smart. He is generous and easy to like. He is daring and adventurous. No one ever suspected that he was anything other than the best of men. It was not hard for him to gain the confidence of a simple fisherman's family, or to win the affections of young Emily. Only after they both disappeared did the full depth of Steerforth's betrayal become clear. Years later, on the night of a great storm, he tried to return in a small boat. As the boat began to break apart on the rocks, the lonely fisherman leaped into the sea to save the passenger, not knowing who it was. They both drowned that night, and when their bodies washed into shore and the people saw that the honest fisherman had died trying to rescue the very man who had betrayed them, their grief was almost too much to bear.

Fantasia, by Claude T. Smith, was written for saxophonist Dale Underwood and premiered in 1983. Smith composed instrumental and choral pieces that have been performed by music organizations in the U.S. and internationally. This composition makes use of the saxophone's full range and demands absolute at breakneck speeds. I have found this piece to be very exciting and full of energy. While listening, you can imagine a story being told through the intense entrance, melodic interlude and concluding summary of everything respectively.



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assisted by
Jeff Orr, *piano*

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