

CAL POLY

SAN LUIS OBISPO

Music Department
California Polytechnic State University

Nicholas Garrison
◆ *baritone saxophone* ◆
◆ *nāy* ◆

A Senior Recital in Partial Fulfillment of the
Requirements for a Bachelor of Arts in Music

Susan Azaret Davies, accompanist

February 10, 2012

Friday at 7 p.m

Davidson Music Center

Room 218



Sponsored by the Cal Poly Music Department and College of Liberal Arts

Program

Senior Recital

Nicholas Garrison, baritone saxophone and nāy
Susan Azaret Davies, piano

Septième solo de concert, Op. 93..... Jean Baptiste Singelée (1812-1875)

Six Caprices pour deux saxophones Pierre-Max Dubois (1930-1995)

I – Prélude

II – Fugue

David Becker, baritone saxophone

Pulcinella, Op. 53, No. 1 Eugène Bozza (1905-1991)

Improvisation et caprice pour saxophone solo Bozza

I – Improvisation

II – Caprice

— Intermission —

Joel Demir, `ūd

Kurt Gramckow, `ūd

Pamela Sheffler, violin

Keeth CrowHawk Hershman, riq / daff / darabukka

Dūlāb Bayyātī Traditional

Taqīm Bayyātī Improvisation

Samā`ī Bayyātī Traditional

Gūzel Âşik Traditional

Lōngā Farāḥfazā Riyāḍ al-Sunbāṭī (1906-1981)

Bu Aklū Fikr İle Mevlana Bulunmaz/Severim Ben Seni Candan İçeri Traditional

Bi-Alladhī Askara Traditional

Claire MacKenzie, vocals

Acknowledgements

Dr. McLamore: Thank you so much for the incredible amount of energy you have spent on my education and these program notes. My classes with you rank among the most important experiences during my college career and I am indebted to you for that.

Dr. Habib: This recital would not have been possible without your guidance. You have had a huge impact on my musical education by being a wonderful teacher and friend. The time I have spent in the Arab Music Ensemble has been a blessing and will always be dear to my heart.

Dave Becker: Thank you for performing with me and for all the lessons you have given me. You have not only been a great saxophone teacher but have helped me explore new worlds with arranging and orchestration.

Susan Azaret Davies: Susan you are a wonderful musician and educator and I have enjoyed performing with you as well as plunking away at a piano in your classes.

Robert Caron: I came to Cal Poly with very little formal instruction on the saxophone and you gave me the tools to succeed. I will always remember my lessons with you and the compassionate support that you extended to me as your student, merci.

My parents: You have always supported and encouraged my music and have afforded me the experience of a lifetime here at Cal Poly. I can't express how much this means to me, I love you both.

My brothers: My obsession with music began with you guys and will continue to thrive in your company. I love you all, cheers.

All of my fellow *takht* musicians: I am so lucky to be able to perform with such a talented group of musicians. You are all wonderful people and I am proud to call you my friends.

The entire music faculty: During my time here I have come to know you as professors, colleagues, and friends. This is an excellent department lled with some of the most inspiring people I have ever met. Thank you for everything you have taught me and for accommodating my eclectic tastes! I am so lucky to have been able to explore so many facets of music with you all.

Druci and Michele: The Bible neglects to mention on which day Druci and Michele were created but our little world rests upon their shoulders. Thank you for keeping us in orbit and for your kindness and patience.

Dr. Russell: You have helped me to remember the light during dark times and I thank you for that. I am grateful for your advice, scholarship, and friendship.

Word-painting and other forms of text expression found in Western vocal art music are absent from *muwashshaḥat*. Instead, the melody is intended to suit the rhythm of the text. *Bi-Alladhī Askara* employs *yuruk samā`ī*, a popular *īqā`* that may be expressed as a compound duple meter. The form of the *muwashshaḥ* is made up of three sections called the *dawr*, *khāna*, and *qafla*. After the primary melody is presented in the *dawr*, the *khāna* introduces a new melody or modifies the primary melody. The *qafla* begins with this modified melodic material and then returns to the primary. This progression is repeated three times in *Bi-Alladhī Askara*.

Texts and Translations

Bi-Alladhī Askara

Bi-alladhī askara min `arfi al-lamā

kullu ka`sin taḥtasīhi wa-ḥabbab

Wa-alladhi kaḥḥala jafnayka bimā

sajada al-siḥru ladayhi wa-aqtarab

Wa-alladhi ajrā dumū`ī `andamā

`indamā a`raḍta min ghayri sabab

Ḍa` `alā ṣadrīya yumnāka famā

ajdar almā`a bi-itfā` al-lahab

By the One Who Enraptures

The one who intoxicates by the scent of her dark lips

Each cup she sips, and the pearl-like teeth

The one who has darkened your eyelids with kohl

Magic bowed down toward him and got close

And the one who made my tears flow like red dye

When you shunned me for no reason

Put your right hand on my breast

It is more suitable than water to put out the flames

Program Notes

Septième solo de concert (Seventh Concert Solo)

As a close friend of Adolphe Sax, the inventor of the saxophone, Jean-Baptiste Singelée became one of the earliest composers for the instrument. Singelée was born in Brussels, Belgium, on September 25, 1812, and died in Ostende, Belgium, on September 29, 1875. He began studying violin and composition in 1828 at the Royal School of Music in Brussels and met Sax during his time there. Singelée was a prize-winning violinist, as well as an accomplished conductor, and went on to a fruitful performance career after graduation.

Septième solo de concert, op. 93, is significant because it was composed during the infancy of the saxophone and is one of the relatively few pieces composed specifically for the baritone saxophone. It was composed in 1863 and was the Paris Conservatory's *solo de concours* for baritone saxophone in that year. This was a contest piece commissioned by the French Ministry of Education for the annual examination. Students were given one month to memorize the *solo de concours* and then perform it before a public audience and a jury consisting of the composer and other leading artists.

Because it was intended to showcase the skills of the students, *Septième solo de concert* contains three sections with contrasting characters (ABA). The opening section bears a quick *Allegro risoluto* tempo and begins with a loud, brash melody that quickly subsides to a soft and delicate call-and-response exchange with the piano. With this contrast, Singelée exhibits the range of timbres that the baritone saxophone can produce. The *cadenza*, a solo feature for the sax, is the longest he had written up to this point and is possibly the most technically demanding he ever wrote for the baritone saxophone. The B section is a stark contrast to the opening A section. The meter changes to a dance-like three-eight meter, the dynamics become softer, the tempo is much slower, and the saxophone melody features embellishments that create a light and flowing texture. The final *Allegro* section returns to a faster tempo and louder, flashy sixteenth-note saxophone lines that create a jarring contrast to the previous section and build the energy until the dramatic ending.

Six Caprices pour deux saxophones (Six Caprices for Two Saxophones)

When asked about his music, Pierre-Max Dubois (1930-1995) replied that "I am impulsive, but there is a hidden part of me which is certainly more serious. However, my character incites me to write gay music. I love humor and I have no pretensions of stopping the world in its spin." Heavily influenced by the music of Milhaud, under whom he studied, Dubois often incorporated elements of jazz and folk songs into his compositions.

Dubois composed a wide variety of music for various media and many of his pieces have a distinctly humorous or whimsical character. *Six Caprices*

each one. A *khāna* and a *tastīm* are generally 8-16 measures long and are in a duple meter. The final *khāna* is sometimes in a triple meter and follows *īqā` samā`ī dārij*. *Lōngā Farahfazā* is in *maqām farahfazā*, which is *nahawand* on G.

***Bu Aklu Fikr İle Mevla Bulunmaz / Severim Ben Seni Candan İçeri* (God isn't found in this mind and reasoning / I love you from the depths of my soul)**

The *nāy*, an end-blown reed flute, is a special instrument for certain Sufi orders, and the Mevlevîye (plural of Mevlevî) hold it in particularly high regard. It is the only wind instrument played during Mevlevî rituals and is especially featured as a solo instrument during the *âyîn* ceremony. The Mevlevîye are a branch of Sufism and follow the teachings of the thirteenth-century mystic poet, Mevlânâ Jalāluddin Rûmî. Rûmî used the *nāy* as a metaphor for the mystic's yearning for communion with the divine. One poem reads:

Listen to the reed flute, how it tells its tales
Ever since I was torn from the reed beds
My cries tear men's and women's hearts to shreds
The flames of love make the reed's voice divine
It is love's passion that rages in the wine
The flute cries with the lovers who fell apart
It rends the chest and tears open the heart.

To the Mevlevîye, the *nāy* metaphorically yearns to be returned to the river bed from whence it was harvested. This parallels the Sufi desire to experience the return to the divine. It is because of this symbolism that the *nāy* is such an important instrument to the Mevlevîye and to their ceremonies.

Bu Aklu Fikr İle Mevla Bulunmaz and *Severim Ben Seni Candan İçeri* are sacred pieces that are closely linked to the *nāy* and can be performed either instrumentally or with vocals. The text for each is drawn from poetry by the thirteenth-century Anatolian dervish poet, Yunus Emre. Each piece is an example of a sacred genre called an *ilahî*, a hymn sung during rituals held in Mevlevî lodges, or *tekke*, in Anatolia. *Bu Aklu Fikr İle Mevla Bulunmaz* and *Severim Ben Seni Candan İçeri* are both in *makam beyâtî*, the Turkish equivalent of the Arabic *maqām bayyâtî*.

Bi-Alladhî Askara (By the One Who Enraptures)

Bi-Alladhî Askara is a *muwashshah*, a genre of Arabic art music that has roots in the music of the historic Andalusia region of southern Spain. The musical form of the *muwashshah* originated in Cabra, near Córdoba, in the ninth century. It gained popularity in eleventh-century Andalusia and spread throughout the Arab world. The poet and composer of this classic *muwashshah* are unknown, and as a result, it is difficult to ascertain its age.

expands upon the original *maqām* or involves new *maqāmāt*. These contrasting segments are linked by a refrain called a *taslīm* (T).

Güzel Âşık (Beautiful Lover)

Turkish and Arabic music are linked historically and share a common theoretical foundation. *Güzel Âşık* demonstrates the link of these traditions. It is an example of a genre of Turkish folk music called a *deyiş*. A *deyiş* can either refer to a song with lyrics or, more specifically, an Alevi-Bektaşî song based on the poetry of a specific âşık, a mystic poet and troubadour. Âşık literally means “the one in love (with God).” Alevism is a sect of Sufism, the mystic branch of Islam. This particular *deyiş* is based on the poetry of Pir Sultan Abdal (ca1480-1550), an Alevi âşık who was executed by the state for revolutionary activities. “Pir” denotes a spiritual guide, and Pir Sultan Abdal is a cultural hero in modern Turkey. “Güzel Âşık” means “beautiful lover,” which describes not a romantic interest, but a mystic who is on a spiritual path for personal communion with the divine.

Turkish folk music is most commonly defined and organized by the text. The title of this *deyiş* is drawn from the first line of the poem. Melodies are generally anonymous and are linked to the Turkish classical *makamlar* (melodic modes), and this is the case with *Güzel Âşık*. The *makam* of *Güzel Âşık* is *nihavend*, which is the Turkish equivalent of the Arabic *maqām*, *nahawand*. *Güzel Âşık* can be found based on certain pitches within the shared Arabic/Turkish tradition of the *makamlar/maqāmāt*. A common such position is G, where I have placed it in order to best suit *maqām bayyātī* in this suite.

Lōngā Farahfazā

Upon his death, Egyptian composer, vocalist, and instrumentalist Riyāḍ al-Sunbāṭī (1906-1981) was described as “the last guardian of Eastern music” and as “one of Egypt’s pyramids, and a branch of her Nile, a viewpoint of genius in contemporary Arabic music.” He was well known for his skill on the *`ūd*, a short-necked lute, and for composing music with strong ties to *turāth* (legacy) or traditional Arabic music making. al-Sunbāṭī effectively synthesized traditional and contemporary Arabic musical aesthetics and techniques. He was not trying to modernize Arabic art music by changing the basis of the music, as other composers of his time were attempting, but was innovative while preserving *turāth*. He composed over six hundred pieces, and over one hundred were written for the legendary Egyptian vocalist, Umm Kulthum, who often described him as a “genius.” His compositions for Umm Kulthum comprised roughly one-third of her repertoire and are a testament to his popularity and talent.

al-Sunbāṭī’s instrumental compositions were also quite popular, and *Lōngā Farahfazā* is one of his more celebrated pieces for *takht*. A *lōngā* is a dance form that originated in Turkey and Eastern Europe and was incorporated into Arabic music. It is comprised of two to four *khānāt* with a *taslīm* following

pour deux saxophones is in keeping with his trademark whimsy. Composed in 1968, it contains six movements that feature the characteristically humorous nature of the *caprice* while simultaneously employing compositional techniques associated with serious art music. The first two of the six movements, “Prélude” and “Fugue,” will be performed tonight.

These two movements are unusual renderings of their respective genres, the prelude and fugue, in that they are Neo-Classical blends of both Modern and antiquated compositional techniques. In the first movement, “Prélude,” Dubois uses a technique called polytonality in order to give the Baroque genre a Modern flair. A piece is polytonal if it simultaneously operates in two separate key areas. The polytonal construction of “Prélude” is evidence of the influence of his teacher, Milhaud, who famously used this technique in his suite *Saudades do Brasil*. The two saxophones trade motives throughout the piece in a call-and-response manner.

The second movement, “Fugue,” delves deeper into twentieth-century tonal experimentation. Dubois uses atonality, a compositional technique in which every note of the chromatic scale is available for use without the restrictions of staying within a designated key. Like the first movement, this movement is a twentieth-century version of a Baroque genre. The initial melody, or subject, played by the first saxophone, is imitated by the second saxophone. The dissonant nature of this piece may make it difficult for the listener to follow; however, the same principles of imitation are employed as in a traditional fugue.

Pulcinella

Few students of the prestigious Paris Conservatory have had the distinction of winning the *premier prix*, but Eugène Bozza could claim the distinction of winning the prize on three occasions: for violin in 1924, conducting in 1930, and composition in 1934. Bozza was born in Nice, France, on April 4, 1905, and died in Valenciennes on September 28, 1991. His distinguished professional career included performing as a solo violinist, conducting Sergei Diaghlev’s *Ballet Russes de Monte Carlo*, winning the *Prix de Rome* in 1934, as well as induction into the *Légion d’Honneur* in 1956.

Though Bozza did not play wind instruments, he composed extensively for winds and did so with a masterful understanding of the capabilities and restrictions of each instrument. His works for saxophone challenge the performer while remaining within the technical limitations of the instrument. *Pulcinella*, composed in 1944, contains quick, sharply articulated, and syncopated melodies as well as dissonant harmonies and rhythmic juxtapositions that are characteristic of many twentieth-century French composers. *Pulcinella* is a character piece, a piece that sonically represents an object or person. The character in question, Pulcinella, is drawn from the Italian stock comedians of the sixteenth and seventeenth centuries, known as the *commedia dell’arte*. The characters of the *commedia dell’arte* have been a source of inspiration for composers since the 16th century.

Pulcinella is associated with Naples, characterized by a prominent hooked nose, and was known for the duality of his personality: at times timid and dull, but otherwise aggressive and vengeful. This duality is represented by the contrasting melodies of the piece, A and B; these are presented in ternary form (ABA). The A sections create a representation of the jealous and incendiary aspects of Pulcinella's personality. They are characterized by a fast *Allegretto vivo* tempo and syncopated, halting, and sharply articulated melodic lines in the saxophone part against a crisp piano accompaniment. The B section depicts the timid and passive side of Pulcinella's personality, so the saxophone and piano adopt a quieter, more lyrical texture. The expressive saxophone part creates a sentimental mood that betrays the softer side of Pulcinella's psyche. This section is concluded with a dramatic saxophone *cadenza* that heralds the return of the mischievous side of Pulcinella in the final A section. The piece ends much like it began, as if Pulcinella has no recollection of his split into a distinctly separate identity.

Improvisation et caprice (Improvisation and Caprice)

Bozza's talent for composing challenging chamber music is well represented by his piece, *Improvisation et caprice*, published in 1952. The piece is a two-movement work for E-flat saxophone that showcases the performer's range of technical and expressive abilities in an unaccompanied setting. Each movement possesses a distinct character that exhibits different qualities of the saxophone's sound. The first movement, "Improvisation," is slow and lyrical, while the fast second movement, "Caprice," may remind the audience of Rimsky-Korsakov's "Flight of the Bumblebee."

"Improvisation," is a very expressive movement calling for *rubato*, meaning the performer has considerable freedom speed up or slow down the beat. Despite the title, it does not call for any true improvising, but it is composed to mimic an ad-lib performance. "Improvisation" unfolds in a series of sections (A-transition-B-C-transition-A). The meter changes several times during the movement, but these are veiled by the *rubato* interpretation. "Improvisation's" lack of a defined pulse and unusual form leads to a somewhat dream-like character. The absurd, yet not jarring, nature of the dreamscape is accentuated by the large dynamic range. The dynamics vary from *pianissimo* (very quiet), to *forte* (loud). This juxtaposition is also reflected in the large range of the instrument that is used. Bozza follows the climax of the piece, which is very high in the saxophone's range, with an immediate drop to the lowest range of the instrument, adding to the surreal qualities of the piece.

This dream-like reverie is broken by the whirlwind that is the second movement, "Caprice." It is quick and rollicking with a near-constant, and technically demanding, string of septuplets (groups of six notes) broken only five times by brief rests. The flashy nature of "Caprice" is particularly effective because the baritone saxophone is not often perceived as an agile instrument. Bozza ends the piece with a dramatic flourish and provides the listener with a well-rounded example of the ability of the saxophone.

Suite of Arabic/Turkish Music

The Arabic and Turkish selections in this recital are organized into a suite, called a *waşla* or *fāsil*. A *waşla* is a collection of pieces in the same *maqām* (melodic mode) or related *maqāmāt* (plural of *maqām*). This *waşla* is organized around *maqām bayyātī*, which can be understood as a melodic mode comprised of two conjunct tetrachords (groups of four pitches). While it employs a scale (D, E half-flat, F, G, A, B half-flat or B-flat, C, and D), it also contains characteristics that determine the contour and tendencies of the melody it is used to create. This *waşla* modulates (shifts) to *maqām nahawand* in the middle before returning to *maqām bayyātī* at the end. Rhythms are also identified as modes called *īqā`āt* (single: *īqā`*). An *īqā`* is organized into a specific order of low and high drum sounds, the low sound called a *dumm*, and the high sound called a *takk*. *īqā`āt* are cyclical and can modulate to other *īqā`āt* during a piece.

Dūlāb Bayyātī

A *dūlāb* is a short introductory instrumental genre. Traditionally, a *dūlāb* would be played by a *takht*, a small chamber ensemble. *Dawālīb* (plural of *dūlāb*) are relatively simple pieces with a light character. The *īqā`* of this *dūlāb* is called *waḥda*. It is characterized by a single *dumm* at the beginning of the cycle. The performer can add *takk* strokes during the cycle but the identifying factor of *waḥda* is the single *dumm* within the cycle.

As is the case with many of the older Arabic compositions, the composer of this *dūlāb* is unknown. Because this music has been passed down through oral tradition without the widespread use of written notation, there is often no historical record of the composer.

Taqṣīm Bayyātī

Improvisation has always been a pillar of Middle Eastern art music. The *taqṣīm* is an improvised instrumental genre that presents a particular *maqām*. *Taqṣīm* (plural of *taqṣīm*) vary in duration and character according to personal taste, virtuosity, and allotted time. Each *taqṣīm* is intended to be unique, but certain rules are followed regarding the manner in which the *maqām* is presented as well as how, if desired, the performer modulates to other *maqāmāt*. The realization of the *taqṣīm* can take place over several melodic passages punctuated by pauses. A *taqṣīm* is often performed without rhythmic accompaniment, and the performer is not restricted to any meter; however, a rhythmic ostinato may also be played. A drone is commonly played by other melodic instruments as accompaniment.

Samā`ī Bayyātī

The *samā`ī* is a genre of Arabic music that can be traced back to an early Turkish model. The rhythmic structure of a *samā`ī* follows a ten-beat cycle: 3+2+2+3. This *īqā`* is known as *samā`ī thaqīl*. The melodic form of a *samā`ī* follows an ATBTCTDT pattern. A, B, C, and D represent four distinct *knānāt* (plural of *khāna*). Each *khāna* of this *samā`ī* contains different melodic content that