

Student Recital

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MASTER'S RECITAL

Ryan Montemayor, saxophone

WITH:

Dr. Tomoko Kashiwagi, piano

7:30 p.m., Wednesday, October 30, 2024

Giffels Auditorium, Old Main

University of Arkansas

PROGRAM

In Transit (1999)

Mischa Zupko (b. 1971)

I. Red Walls of Fog

II. Mango Cafe

III. So Alone Am I

IV. Rush Hour

V. The Dream

Dr. Tomoko Kashiwagi, piano

Concerto for Alto Saxophone and Orchestra (1949)

Henri Tomasi (1901-1971)

II. Final: Giration

Dr. Tomoko Kashiwagi, piano

INTERMISSION

Fenix, Op. 1 (2010)

Arodi Martinez Serrano (b. 1977)

Mambo Ninon (2011)

Gabriela Ortiz (b.1964)

Dr. Tomoko Kashiwagi, piano

Ryan Montemayor is a student of Dr. Sarah Hetrick

This recital is given in partial fulfillment of the Master of Music in Performance degree.

PROGRAM NOTES

From the composer, Mischa Zupko: **In Transit** was commissioned by Timothy McAllister in the spring of 1999. When I set out to write this work, I was in a period of compositional flux. I felt as if the music I had been writing up until that point only touched on a small corner of my musical interests and I really wanted to explore, in detail, some untouched resources of my musical influences. I wanted this piece to sound like a travelogue, in which each movement represented a new sound environment, both stylistically and timbrally. But I also wanted to maintain a sense of carry over from one movement to the next, as if this work represented a traveler who's new experiences came to be increasingly colored by past experiences as the journey drew to a close.

The first task was to plot my musical destinations. I finally settled on an impressionistic landscape inspired by the dense fogs of Seattle as a starting point followed by a trip to Miami with a little salsa influence, an elegy reviving a sad song written by my grandfather in the 40's, a cadenza movement resembling a drive down the busy streets of New York, ending with a contemporary jazz-like reverie on the journey gone by. In order to integrate these movements and to produce the sense of carry over I referred to earlier, I used elements of my grandfather's song as the basis for musical materials found in all the movements.

I structured the five movements so that the most literal representation of my grandfather's song would come in the 3rd movement (which bears the title of the original song) and so that the other movements would lead into and away from this movement through more and less obvious uses of the motivic fragments taken from the song. As an exam-

ple, the 2nd movement, a kind of scherzo in a salsa style, contains series of interruptions of slow music. These interruptions contain fragmented quotations of a descending motive, the “hook” from my grandfather’s song, as well as harmonies based on the opening chord of that song. These interruptions are found in a variety of contexts in the 2nd movement, but only receive their full meaning in the 3rd movement where the missing fragments of the entire melody are slowly drawn together. The culmination of the 3rd movement, and to a certain extent the whole piece, comes near the end with a literal quotation of the tune.

This work is dedicated to Tim and written in the memory of my grandfather, Ed (Papa) Sarché.

HENRI TOMASI was born in the French seaport city of Marseilles on the 17th of August, 1901. Although Tomasi originally wanted to be a sailor when he was young, he eventually began studying music at the encouragement of his father Xavier who was a flutist and bandleader. At the age of 18, Henri enrolled into the Paris Conservatory where he studied conducting with Philippe Gaubert and Vincerto d’Indy, and composition with Paul Dukas and Paul Vidal. After completing schooling, Tomasi enjoyed a successful career conducting in several major radio concerts, operas, ballets, symphonic works, and festivals around Europe.

In addition to having a successful conducting career, Tomasi was also a successful composer who wrote music for radio, operas, choral and other vocal works, ballets, chamber and solo as works, as well as etudes and other solo instrumental works for student competitions and exams at the Paris Conservatory.

Tomasi’s Concerto for Alto Saxophone was written in 1949 and was used as an exam piece for the Paris Conservatoire. However, Tomasi dedicated the piece to the saxophone professor of the Paris Conservatoire, Marcel Mule. Mule later gave the first public performance in March 1950 under the baton of Henri Tomasi.

Program notes from: Adcock, Allen. “Scholarly Program Notes For Selected Saxophone Works” (May 2014).

ARODI MARTINEZ SERRANO is a saxophonist and composer currently based out of Mexico. Serrano has received honorable mention for the Arturo Márquez National Composition Competition for Chamber Orchestra in 2016, honorable mention in the 3rd Asia Pacific Saxophone Composition Competition in 2019 and won the Adolphe Sax Prize at the Conservatory of Music of the University of Rangsit, Pathumtani, Thailand.

Latin Grammy-nominated **GABRIELA ORTIZ** is one of the foremost composers in Mexico today and one of the most vibrant musicians emerging on the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde by combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity.

Born in Mexico City, her parents were musicians in the renowned folk music ensemble

Los Folkloristas, founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the Conservatorio Nacional de Música and Federico Ibarra at the Universidad Nacional Autónoma de México. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received a scholarship from the UNAM to complete her Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London.

Ortiz currently teaches composition at the Universidad Nacional Autónoma de México in Mexico City and as a Visiting Professor at Indiana University. Her music is currently published by Schott, Ediciones Mexicanas de Música, Saxiana Presto, and Tre Fontane. Mambo Ninon was written by Ortiz in 2015 as an homage to Cuban-Mexican dancer, Ninon Sevilla. Though the work opens with an ethereal expressive conversation between the saxophone and piano, the latin dance rhythms inspired by Ninon can be heard throughout the piece. The work is dedicated to the HD Duo (Michael Duke, saxophone, and David Howie, piano). The work was supported by the Australian Government through the Council on Australian Latin America Relations (COALAR), an initiative of the Department of Foreign Affairs and Trade.