A GRADUATE SAXOPHONE RECITAL

By

TAYLOR A. BARBAY

SUPERVISORY COMMITTEE:
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A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF MUSIC

UNIVERSITY OF FLORIDA

MAY 2013
At 5:00 pm on the 30th of March, 2013, a graduate saxophone recital was presented showcasing many different styles of saxophone music. It was given in the room 101 Recital Hall of the University of Florida Music Building. The first piece performed was Ingolf Dahl’s *Concerto for Saxophone and Piano*. This piece was originally composed in 1949 for saxophone and concert band and was later revised for saxophone and orchestra, and then saxophone and piano. The revised version was performed at the recital, with the pianist Brian Hargrove. The second piece on the program was Luciano *Berio’s Sequenza IXb*. This piece, while originally written for clarinet, is a standard in the classical saxophone repertory. The piece suggests a polyphonic mode of listening, with two distinct lines, appearing most transparently at the beginning and the end of the piece.

The works presented on the second half of the program included the use of electronics – with both prerecorded tape and live electronic sounds. Jacob Ter Vedluis’ *Buku* was first after intermission. It uses repeated prerecorded sections of famous jazz saxophonists to create an electronic base to be played with the saxophone. To end the
concert, the piece *Dracones Nursery* was presented. The use of live electronics with the saxophone created many different effects, changing aspects of the conventional concert saxophone such as timbre, pitch, and adding reverberation to the alto saxophone sound.

The pieces that were played were over fifty minutes in length. The repertoire explored the many facets of the saxophone’s flexible nature – virtuosic classical playing, polyphonic textures, jazz, and the saxophone with live electronics. This program also explored the diverse aesthetics of the concert saxophone repertory.
PROGRAM

A Graduate Saxophone Recital
Taylor Barbay, saxophone
March 30, 2013 – 5:00 pm
MUB 101

Assisted by:
Brian Hargrove, Piano

Concerto

Inglof Dahl
(1912 – 1970)

I. Recitative
II. Passacaglia
III. Rondò alla marcia

Brian Hargrove, piano

Sequenza Xlb
Luciano Berio
(1925 – 2003)

Intermission

Buku
Jacob Ter Veldhuis
(b. 1951)

Dracones Nursery
Nick Hwang
(b. 1982)

Ms. Barbay is from the studio of Dr. Jonathan Helton
This recital is presented in partial fulfillment of the requirements for the degree of Master of Music
PROGRAM NOTES

This program presents works that explore the flexible nature of the saxophone: virtuosic passages, polyphonic textures, jazz inflections, and the manipulation of the saxophone sound through the use of live electronics.

The first piece, by the German-born composer Ingolf Dahl who was also an acclaimed pianist, conductor, and teacher of many music subjects, is the **Concerto for Saxophone and Wind Ensemble** -- a widely celebrated wind band piece and saxophone concerto. The Concerto was written for saxophone virtuoso Sigurd Rascher, who premiered this piece with the University of Illinois Concert Band in 1949. Three more revisions of the concerto were published to make the piece more programmable – altering the length from 28 minutes to 19, and also by changing the instrumentation of accompaniment orchestra and piano. The altered versions contained shortened sections of the piece, added optional lowering of altissimo passages, and a reduction in the number of players.

Luciano Berio’s **Sequenza IXb** for alto saxophone was written originally for clarinet in 1980 and later adapted for the saxophone. Like the other fourteen Sequenzas, this one requires a polyphonic mode of listening. A loud, held out note figure appears in the beginnings and end of the piece, and a very strict rhythmic pattern is used throughout the piece. The melody is transformed through two pitch fields. From the liner notes of the recording of Sequenzas from 1998, Berio states that “the title Sequenza underlines the fact that the construction of these pieces almost always takes as its point of departure a sequence of harmonic fields, from which spring, in all their individuality, the other musical functions”.
Dutch avant-garde composer Jacob Ter Veldhuis wrote *Buku* for Arno Bornkamp, who premiered it at the World Saxophone Congress in Slovenia in July of 2006. Most of Jacob’s pieces utilize the repetition and/or manipulation of speech from historic events and this piece uses speech from an interview of Charlie Parker. Prerecorded saxophone passages also make up the foundation of the electronic part. The majority of the piece is based on recordings from highly energetic passages and licks from some of the greatest jazz saxophone players of all time: Charlie Parker, Cannonball Adderley, and Art Pepper. The piece comprises call and response interplays between the saxophone and the soloist, and fugato passages.

This is an excerpt of the interview used in this piece: *(Bold print denotes passages used in the piece)*

DESMOND: Charlie, this brings us kind of up to when you and Diz started joining forces – the next record we have coming up. When did you first meet Dizzy Gillespie?

PARKER: Well, the first time, our official meeting I might say, was on the bandstand of the Savoy Ballroom in New York City in 1939. McShann’s band first came to New York... I’d been in New York previously, but I went back West and rejoined the band and came back to New York with it. Dizzy came by one night – I think at the time he was working with Cab Calloway’s band – and he sat in on the band and I was quite fascinated by the fellow, and we became very good friends and until this day we are, you know. And that was the first time I ever had the pleasure to meet Dizzy Gillespie.

DESMOND: Was he playing the same way then, before the played with you?
PARKER: I don’t remember precisely. I just know he was playing, what you might call, in the vernacular of the streets of Buku of horn, you know?

DESMOND: Buku?

PARKER: Yeah...

DESMOND: Okay.

PARKER: You know, just like all of the horns packed up in one, you know.

DESMOND: Right.

PARKER: And we used to go around different places and jam together, and we had quite a bit of fun in those days, and shortly after the McShannon band went out West again, I went out with them and I came back to New York again... I found Dizzy again, in the old Hines organization in 1941, and I joined the band with him. I was in New York... I, we, both stayed on the band about a year. It was Earl Hines, and Dizzy Gillespie, Sarah Vaughan, Billy Eckstine, Gail Brockman, Thomas Crump, Shadow Wilson... quite a few names that you'd recognize in the music world today, you know, were in that band.

The last piece in this recital was written for me and was premiered at the North American Saxophone Alliance Conference on March 2, 2013 in Orlando, Florida. Dracones Nursery by Nick Hwang showcases the use of live electroacoustic sounds depicting a nursery of baby dragons. The beginning of the piece contains quick, energetic gestures, imitating both the cry of a baby and dragon-like sounds. As a composer, Hwang focuses on the combination of live and electroacoustic performances, laptop ensembles, physical/gestural musical controls, and interactive musical systems. Hwang, a University of Florida graduate, is currently pursuing his Ph.D. at Louisiana State University where he
studies music composition, experimental music, and digital media with Stephen David Beck and Jesse Allison.
BIOGRAPHICAL SKETCH

Saxophonist Taylor Barbay is an avid performer and teacher. She currently holds a graduate assistantship at the University of Florida and is pursuing a Master of Music Degree in Saxophone Performance. Barbay performed as a soloist at the 16th World Saxophone Congress in St. Andrews, Scotland. She also maintains an active performing schedule as a chamber musician and as a soloist. Barbay has performed with the Ocala Symphony Orchestra, the Zenith Saxophone Quartet, the TAKT Quartet, woodwind specialist Christian Gonzalez, and acclaimed pianist Dr. Willis Delony.

As an advocate for new music, Barbay has premiered works for saxophone quartet, solo saxophone, and saxophone duo. In March 2008, as a member of the Vert Saxophone Quartet, Barbay presented a world premiere at the North American Saxophone Alliance (NASA) Biennial Conference in Columbia, South Carolina. She has also premiered works by Nick Hwang, Dr. Alejandro Arguello, J. Corey Knoll, Chet Udell, and Garrett Hecker.

As an educator, Barbay has given several masterclasses and worked as a woodwind instructor at various schools in East Baton Rouge Parish and Ascension Parish in Louisiana and in Gainesville, Florida. Students have received numerous honors such as LMEA All-State Jazz Band, LMEA All-State Concert Band, All-District, and All-Parish Honor Bands. Her students have also participated in LSU’s Golden Band from Tigerland and joined the saxophone studio at the University of Florida.

Barbay has received honors such as the Louisiana Music Award and the Baton Rouge Women’s Club Scholarship. While at LSU, she was selected to the Dean's List and was a member of Alpha Lambda Delta Honor Society. She is also a collegiate member of NASA.
and has competed in the North American Saxophone Alliance Collegiate Quartet Series Competition in March of 2012.

Barbay received the Bachelor of Music Degree in Performance and the Bachelor of Music Education Degree from Louisiana State University, where she studied with Dr. Griffin Campbell. She has also worked with Dr. Timothy McAllister and Dr. Geoffrey Deibel. Barbay is now studying with Dr. Jonathan Helton at the University of Florida.
School of Music
University of Florida + College of Fine Arts

Presents a

A Graduate Recital
Taylor Barbay, saxophone

Saturday, March 30, 2013
5:00 pm
MUB 101