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2-23-2014

### Senior Recital

Kevin Homma  
*Chapman University*

Christopher Brennan  
*Chapman University*

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*Escapades* is a unique work in that its source material is derived from a movie score and its setting is more akin to a sonata or concerto. *Escapades* is a virtuosic adaptation of the themes used in Spielberg's *Catch Me if You Can*, which of course was scored by John Williams. The Alto Saxophone is used throughout the movie to evoke the progressive jazz styles that were present during the time that the film took place, the 60s. Here, in *Escapades*, Williams has taken liberties that wouldn't have been granted to him in the film, showcasing the Alto Saxophone to the fullest of its abilities in this virtuosic arrangement.

~Intermission~

V

Cedar's Blues

Cedar Walton  
(1934-2013)

One Note Samba

Antonio Carlos Jobim  
(1927-1994)

Ceora

Lee Morgan  
(1938-1972)

Oleo

Sonny Rollins  
b. 1930

The Chicken

Alfred James Ellis  
(b. 1941)

Marlon Martinez, bass  
Chris Bright, drums  
Christian Hernandez, guitar

#### WORKS CITED

Bonneau, Paul. *Caprice en Forme de Valse*. Paris, France: Alphonse Leduc.

Bozza, Eugène. *Improvisation et Caprice*. Paris, France: Alphonse Leduc.

Johnson, Keith T. A theoretical analysis of selected solo repertoire for saxophone by Paul Bonneau. Denton, Texas. UNT Digital Library. <http://digital.library.unt.edu/ark:/67531/metadc3243/>.

Lantier, Pierre. *Sicilienne*. Paris, France: Alphonse Leduc.

Official Academy Awards Database at [www.oscars.org](http://www.oscars.org)

Paul Griffiths and Richard Langham Smith. "Eugène Bozza", Grove Music Online, ed. L. Macy, [grovemusic.com](http://grovemusic.com).

Williams, John. *Escapades*. Milwaukee, WI: Hal Leonard.

# CHAPMAN UNIVERSITY

## *Hall-Musco Conservatory of Music*

*presents a*

Senior Recital

Kevin Homma, alto saxophone

Christopher Brennan, piano

February 23, 2014 ■ 5:00 P.M.

Salmon Recital Hall

# Program

## I

Improvisation et Caprice

Eugène Bozza  
(1905-1991)

A brilliant student at the Paris Conservatory, Eugene Bozza won prizes for violin, conducting, and composition. Although the scope of his works is large, having written operas, ballets, symphonies, and choral works, his fame stems from the smaller realm of chamber music. Bozza clearly had a penchant for wind instruments, as he wrote over 5 times as much wind music as he did string and percussion music combined. Paul Griffiths has described Bozza's music as having "melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities." This is definitely the case with *Improvisation et Caprice*, an unaccompanied saxophone solo set in two movements. The first movement, "Improvisation," showcases the often -overlooked lyrical side of the saxophone. With numerous meter changes, rhythmic displacement and tempo fluctuations, it is intended to sound like the performer is improvising. The second movement, "Caprice" is a fluttering showcase of the saxophone's virtuosic side. Filled with high-speed arpeggios, chromatic passages and scales, this movement evokes images similar to Rimsky Korsakov's "Flight of the Bumblebee."

## II

Sicilienne

Pierre Lantier  
(1910-1998)

Christopher Brennan, piano

Pierre Lantier is yet another brilliant graduate of the Paris Conservatory. Like Bozza, he is known less for his large-scale works and more for his chamber works. Perhaps his most widely known piece is his *Sicilienne*, an adaptation of the Baroque dance of the same name. Instead of sticking to the general guidelines of the Sicilienne Dance (minor key, 6/8 rhythm, and steady tempo), Lantier has embraced the saxophone's modernity. In this *Sicilienne*, he sets the piece in a major key, changes the meter several times, and seems to evoke far more of the Romantic Period than the Baroque. While technically simple, the piece demonstrates the large dynamic range of the saxophone, a difficult task to accomplish.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Music Education degree. Kevin Homma is a student of Prof. Gary Matsuura.*

## III

Caprice en Forme de Valse

Paul Bonneau  
(1918-1995)

Paul Bonneau's *Caprice en Forme de Valse* is one of the most technically demanding works in the saxophone repertoire. Having been labeled as "one of the most musically cohesive, unaccompanied works written for any wind instrument," *Caprice en Forme de Valse* has been transcribed for flute, clarinet, and bassoon. However, the original instrumentation was indeed the saxophone. The piece is a virtuosic caricature of the Viennese Waltz with plenty of musical comedy sprinkled in throughout it. Bonneau has taken what normally is an elegant dance at a relaxed pace and has transformed it into an un-danceable technical showcase, hence "Caprice." In addition to the comically fast tempo, he also changes it quite frequently, exaggerating the "waltz" with superfluous rubato, quite literally slowing down or speeding up at the conclusion of every phrase. Texturally, the saxophone has the responsibility of providing the bass, accompaniment, and melody all at once. Bonneau has reconciled this challenge with dazzling arpeggios, grace notes, and scales. The humor of this piece comes from its great irony: of the piece's 219 measures, only 8 of them can actually be labeled as a waltz.

## IV

Escapades

John Williams  
(b.1932)

1. Closing In
2. Reflections
3. Joy Ride

Christopher Brennan, piano

John Williams is one of the most recognizable composers to date, having written some of the most iconic scores on the silver screen including the *Indiana Jones* trilogy, *E.T. : The Extra-Terrestrial*, *Hook*, *Schindler's List*, *Jurassic Park*, *Harry Potter*, *Home Alone*, *Saving Private Ryan*, *Close Encounters*, *Superman*, *Catch Me if You Can*, and of course, all 6 *Star Wars* films. John Williams currently carries 5 academy awards, 17 Grammy's, and an astounding 49 Oscar nominations, the second most nominations after Walt Disney. His music can also be heard during the Olympics, NBC News, and during recent Presidential inaugurations. It would not be an exaggeration to say that Williams is among Bernstein and Copland as one of the greatest American composers of all time.