

## ACKNOWLEDGEMENTS

*WSU Bands*

*would like to thank the following people for their ongoing support:*

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School of  
**Music**

College of Arts and Sciences  
WASHINGTON STATE UNIVERSITY

WSU School of Music

*Presents*

*Walter Pittson, Saxophone*

*Senior Recital*

*Monday, November 14, 2022*

*7:30pm*

*Kimbrough Concert Hall*

Program

**Walter Pittson, Saxophone**  
**Mayalisa Bordenkircher, Piano**

*Sonata in G Major, Opus 3, No. 2* .....Giovanni Platti  
(1697-1763)  
Arr: Eugene Rosseau

- II. *Largo*
- IV. *Allegro Molto*

*Three Romances*.....Robert Schumann  
(1810-1856)  
Arr: Fred Hemke

- I. *Nicht Schnell*
- II. *Einfach, Innig*
- III. *Nicht Schnell*

*Scaramouche*.....Darius Milhaud  
(1892-1974)

- III. *Brazileira*

Italian oboist Giovanni Platti was an active composer and musician throughout the Baroque era. *Sonata in G-major, Opus 3*, composed in 1743, is one of his more well-known compositions. Although originally composed for flute, the piece was later transcribed for oboe, violin, and saxophone. Having spent much of this life in Wurzburg Italy, modern day Venice, he was exposed to a wealth of musical styles and was witness to many technological advancements of the era. The invention of the fortepiano, and its subsequent adoption by composers of the time, occurred shortly before Platti composed his *Sonata in G Major, Opus 3*. Scholars have debated whether some of his pieces, including this one, were intended to be performed on harpsichord or fortepiano. The piece is emblematic of the Baroque era in its use of embellishments, trills, functional harmonic progressions, and sweeping melodic phrases.

Robert Schumann was a German Romantic composer, pianist, and music critic. He married Clara Wieck, who was also a prolific composer and pianist despite the overwhelming prevalence of sexism and misogyny she faced. Robert Schumann’s “Three Romances” was originally composed for oboe and piano, his only work involving such instrumentation, in December of 1849. Today the piece is widely considered to be part of the standard oboe repertoire and has subsequently been transcribed for violin, flute, and saxophone. Schumann composed this piece amid a manic episode, one of several he suffered from throughout his life. This manic feeling is reflected throughout the music, particularly in the second and third movements as the tempos shift rapidly and the oboe and piano parts diverge dramatically from one another.

Darius Milhaud was a modernist French composer, conductor, and teacher. He was part a circle of French musical cohorts called “Les Six” that included Georges Auric (1899-1983), Louis Durey (1888-1979), Arthur Honegger (1892-1955), Francis Poulenc (1899-1963), and Germain Tailleferre (1892-1983). Each member of the group shared a specific set of musical values and engaged in a style of composition that would later be identified as neoclassical. Milhaud was known for his adoption of Brazilian and jazz harmonic and melodic techniques, which can be heard throughout his compositions. Because of his Jewish heritage, Milhaud was forced to flee from Paris during World War II and the rise of Nazism. His music was banned by the Nazis however, musicians and fans found ways to listen and perform his works under the name “Hamid-al-Usurid”, an anagram of his name. *Scaramouche* was initially composed as a suite for two pianos however, several variations were also written for alto saxophone and orchestra or clarinet and orchestra. The piece is divided into three movements, “Scaramouche,” “Modere,” “Brazileira”. The third movement features a swift tempo and upbeat mood throughout that draws upon Brazilian rhythm and dance of the early 20<sup>th</sup> century.