

**The University of Southern Mississippi**  
**College of Arts and Sciences School of Music**

Presents

**Channing Shows Junior Saxophone Recital**

Channing Shows: baritone, tenor, and alto saxophones

**Tim Crump: soprano saxophone**

**Kayla Moyers: conductor**

**Adelle Paltin, violin**

**Laura Lopera, violin**

**Cecilia Araujo, viola**

**Brian Loretta, cello**

**Pedro Areco, bass**

Sunday, April 24th 2022

2 pm

Marsh Auditorium

*This performance presented in partial fulfillment of the requirements of the Bachelor of Music degree. Shows is a student of Dannel Espinoza, Assistant Professor of Saxophone*

# Program

Bach Cello Suite No. 2 J.S. Bach  
(1685–1750)

I. Prelude Arr. by Trent Kynaston

II. Allemande

III. Courante

IV. Sarabande

V. Minuet 1 & Minuet 2

VI. Gigue

Drum ‘N’ Bari (2014) Benjamin Dean Taylor  
(1983)

Solo Sonata for Tenor Saxophone (2022)\* Everette Minchew  
(1977)

## Brief Intermission

Double Concerto for Soprano and Alto Saxophones and String Orchestra(2015) Dan Knorr  
(1990)

I. Eager

II. Solemn

III. Bombastic

\*World Premier

# Program Notes:

by Channing Shows

## **Bach – Cello Suite No. 2**

Originally written around 1720, Bach's Cello Suite has been a staple in music repertoire for centuries for countless instruments; even outside of the cello. Being a Baroque Suite, it is based on the Froberger model. Meaning that it's based on four older dance forms (Allemande, Courante, Sarabande, and Gigue), alongside either a pair of Minuets, Bourettes, or Gavottes (in this case a pair of Minuets) and a Prelude. Despite them being Dances, typically limiting the flexibility of tempo alteration, these dances were well out of fashion when being written so they were never intended to be danced to.

Prelude: Though a prelude was not originally performed with this style of dance suites, it became common practice as of the seventeenth century. Thankfully so, because the Prelude of the second Cello Suite is one of the most impactful, moving, and most interpretive pieces in all of music. Often consisting of broken chords and scalar passages, the original intent of the prelude is for improvisation, but in the case of Bach, it is all written with intention, but with an improvised quality.

Allemande: The Allemande is a type of German Dance that dates back to the 1500's. It has a fairly moderate feel. It notably has a lot of key variance and will be pretty harmonically active.

Courante: Either an Italian or French style dance (depending on the piece, in this case Italian) is indicated by a faster tempo and with a melody and accompaniment textures. The French style is typically indicated by a jerkier feeling 3/2 or 6/4 feel and more polyphonic texture

Sarabande: The Sarabande was originally a fast dance, with typically vulgar and/or sexual lyrics, but Bach slowed it down significantly to make it a more slow and dignified movement. Both versions still have an emphasis on beat 2 which is particularly strange given that it is 3, to which in most other styles, 2 is the weakest beat.

Minuet: The minuet is a moderately fast dance, but still graceful and more stately than others. The name is derived from the French "*pas menu*", meaning "small step." The version that we in the modern times know as a minuet wasn't really developed until the 1800's. The pair of minuets in this Suite, are contrast fairly heavily, whether in key, dynamics, texture, tone color, etc.

Gigue: The Gigue a very lively dance, centered on the focus of 1 in either 3/8 or 6/8 and typically feature some pretty rigid melodic leaps. This dance form was seen across Europe in a variety of different ways, but all focus on the same idea.

### **Benjamin Dean Taylor– Drum ‘N’ Bari**

Dr. Taylor is a contemporary composer, who studied at Indiana University, Bowling Green State University and Brigham Young University. Winning several accolades, such as: a BMI Student Composer Award, two Barlow Endowment Commissions, an ASCAP Young Jazz Composer Award, and winning the 2013 Frank Ticheli Composition Competition. Dr. Taylor has his music played across the states, from solo instrumentation, to band works. He resides with his wife and four sons in Bloomington Indiana. Drum ‘N’ Bari is deeply rooted in EDM(electronic dance music), but instead of it being just a track, it’s a track with a performer, which requires the performer to have an acute awareness of the other part. The performer becomes the accompanist to the soundtrack, and have to be on top of their part, as the soundtrack can’t adjust.

### **Everette Minchew– Solo Sonata for Tenor Saxophone**

Minchew is a Freelance composer based in South Alabama, and received his degree from USM after studying with Dr. Gwozdz for Saxophone. As a saxophonist, he also participated in master classes with Harry White, the Rascher Saxophone Quartet, and Jean-Marie Londeix. He is a self taught composer but has taken master classes with Judith Lang Zaimont and Ken Ueno.

Tonight will be the world premier of the piece itself as myself, other folks in the saxophone studio, and across the states, were a part of the consortium to create it. It has 3 movements. The first is a slower statelier movement that is a bit sporadic and really demonstrates contrasts between the melodic material, dynamics, and the interjectional material. The second is a slower singing-esque movement that also has a cadenza in the middle section before going back to the A section. The third movement is a very aggressive movement that moves around many different meters that really relies on the contrast of the parts, whether it be in the meter, dynamics, etc.

## **Dan Knorr– Duo Concerto for Alto and Soprano Saxophones and String Orchestra**

Knorr received his masters in composition at the University of Fredonia, and this massive work was the first piece that Knorr wrote outside of academia. It was originally commissioned by Jacob Swanson and Sarah Marchitelli, two phenomenal saxophonists based in New York, for the passing of their dear friend Mr. John Gears. Knorr, Swanson, and Marchitelli all felt a void of duet concertos for soprano and alto saxophones after a good many were written for Sigurd Rascher and his daughter Korrina Rascher, and thus the trio wanted to change that. The group decided on a conventional three movement format with the first movement(Eager), having singing solo lines to start as it molds into a faster rhythmic section. That then turns into a double fugue(Because Dan really wanted to write a double fugue), and that turns into a cadenza between the two solo voices that lead into the end of the first movement. The second movement(solemn) is the movement making peace with the passing of Mr. Gears, who was a large advocate of the saxophone, and Knorr, Swanson, and Marchitelli really wanted to encapsulate the impact of his passing with this haunting, yet sweet and delicate piece of music. The third movement(bombastic) is a very energetic piece that borrows a motif from Shastokovich and a lot of elements of Indian classical music(such as a 2+2+3+2 feel), while also revisiting some of the motifs and ideas previously established in the first movement. All of which lead up to a Cadenza that ends the piece.

This piece has sadly only been performed, and that was the premier back in 2015. One day I was just doing some searching out on Youtube for duet ideas and I came across this piece and I fell in love and I reached out to Jacob Swanson, who told me I should ask Dan about it. Dan mentioned to myself and the group that he thought this piece would never get played again and that when I reached out to him he was completely shocked that anyone cared that much. It's a really great piece, that is criminally underplayed, and I'm happy to breathe a new life into it.

I also can't forget to thank everyone who took their time to learn this piece, rehearse, and perform with me on this very special occasion. It was great to get to work with all of you and I know this took a lot of you out of your comfort zone, so thank you all for taking the time and effort to trying and bring this piece back from the dead.