

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

*presents*

**Juan D. Oviedo-Reina, saxophone**

*with*

**Zhaolei Xie, piano**

**Miguel Bustillo, percussion**

**Eduardo Prado, pandeiro**

**Pedro Areco, guitar**

**Carlos Tello, bass**

Saturday, April 23rd, 2022

Marsh Auditorium

2:00 p.m.

**Sonata in F minor, op. 120, No. 1 (1894)**

Allegro appassionato

Andante, un poco Adagio

Allegretto grazioso

Vivace

**Johannes Brahms**

(1833–1897)

Arr. by Rousseau

***Don Daniel (2013, rev. 2020), American premiere***

**Juan D. Oviedo-Reina**

(b. 1990)

**Sonata for Alto Saxophone and Piano, op. 25 (1932)**

Allegro con moto

Adagio

Rondo alla burla

**Hans Brehme**

(1904–1957)

***Primera Suite Latinoamericana (2020), American premiere***

*Un danzón amoroso* (danzón)

*Tierna Infancia* (vals pasaje)

*Al rey Pelé* (choro)

**Luis Eduardo Aguilar**

(b. 1951)

*This performance presented in partial fulfillment of the requirements of the Master of Music degree.*

*Oviedo-Reina is a student of Dr. Dannel Espinoza.*

# PROGRAM NOTES

by Juan Daniel Oviedo-Reina

## **Brahms – Sonata in F minor Op. 120 No. 1 (1894)**

Though he considered his compositional career at its end late in 1890, Brahms resumed his activities after hearing the mastery of Richard Mühlfeld, clarinetist of the Meiningen Court. They discussed the clarinet's potential leading to the creation of the chamber music Brahms produced for the instrument. After exchanging some letters with Clara Schumann about the remarkable musical qualities provided by Mühlfeld, Brahms produced two clarinet sonatas completed during his annual summer residency at Ischl in the middle of September 1894. The early edition says: "Sonata for Richard and Piano", reflecting Brahms's deep admiration and respect for Mühlfeld. The premiere was in Vienna on January 7, 1895.

The Sonata No.1 is one of the most complex and beautiful works in the clarinet repertoire (later transcribed for viola and violin). The first movement is in sonata form. The composer, in his style, adds subtle color modulations within the structure, and the frequent melodic changes increase the dramatic atmosphere. Although it is marked *allegro appassionato*, the title *Valse melancholique* more accurately depicts this movement in both main motives, presented later in remote keys. The second movement is a simple ternary (ABA') form that shows the instrument's lyrical quality. The B section modulates to the parallel minor key, adding a more somber air.

The third movement is an intermezzo with an interesting blend of the low tones of the instrument and the piano and introduces an unusual perfectly cheerful mood framed in a compound ternary form. The final movement is a rondo, characterized by an energetic beginning with repeated bugle-like calls in the solo centered around F Major, A minor and C Major. Saxophonist Eugene Rousseau produced this version for Alto Saxophone and Piano.

## **Oviedo-Reina – *Don Daniel* (2013, rev. 2020), *American premiere***

Inspired by a *sanjuanero* rhythm and dedicated to my father. this musical work was originally intended for the saxophone quartet and was premiered on my senior recital at the National University of Colombia on December 2, 2013. It has an introduction with the sesquialtera (6/8 and 3/4 repeatedly superimposed in the same measure) as the primary core. The accompaniment includes a melodic element borrowed from one of my father's compositions, "Sorocho." Structurally, there are three main sections in which the saxophone imitates the *carangano de guadua* (the wooden carangano, a long percussion instrument) rendering fast rhythms that fill the melodic material played by the piano. The harmonic language is rather simple, while creating colorful scenarios through extended chordal usage.

Along with my saxophone training in Colombia and the United States, I have had studies in musical arrangements, orchestration, music theory/harmony, jazz, and composition with distinguished instructors Luis Eduardo Aguilar, Victoriano Valencia, Jaime Jaramillo Arias, Jorge Otero Manchego, Juan Andrés Ospina, Rubén Darío Gómez, among others.

## **Brehme – Sonata for Alto Saxophone and Piano Op. 25 (1932)**

The German pianist-composer and professor, Hans Brehme, received Räscher's request at the Stuttgart Music Academy to create more literature for the saxophone. Brehme considered the instrument to be "full of potential," and produced the Sonata, one of the first to use the extended register. During his time in the Weimar Republic, Brehme was considered one of the most gifted composers. Brehme's composition style is contrapuntal, with thick musical texture influenced by Max Reger and Paul Hindemith. His use of dissonances is quite enjoyable within traditional forms.

The Sonata begins with an expressive melodic line that presents the main idea of the first movement. The texture mutates into energetic articulations accompanied by fast rhythms and accentuated dynamics, along with a *marcato* style that reminds the character and strength of military music. Later, Brehme brings sweet and expressive new melodic material masterfully developed between piano and saxophone. The movement ends with a rhythmically shifted recap of the central theme going to low C followed by an energetic *Allegro alla marcia*, which enhances the music's force.

The second movement is an adagio that develops a consistently fluid musical idea through wide interval leaps throughout the movement. With *rubato* and expressiveness as the dominant devices, the melodic line of the saxophone creates contrasts in both dynamics and timbre. The recapitulation appears transposed and Brehme uses the same motif in opposite inversion as a coda. The final movement, *Rondo alla burla*, is an allegro making use of syncopations and hemiolas from start to finish. Short articulations, slap tonguing, accents on upbeats, and grace notes create a playful style by blending these concepts. The movement ends with a slap tongue section, leading into a lively tempo with fast figures and long tones with hemiola presence.

## **Aguilar – *Primera Suite Latinoamericana* (2020), American premiere**

Luis Eduardo Aguilar's musical training began in the San Antonio Polyphonic Choir. He later studied clarinet privately with Armando Ananía Leombruno and saxophone at the National Conservatory of Colombia with Julio Gómez. Aguilar subsequently became the Saxophone Professor, a position he holds to this day. Additionally, Aguilar performed as a soloist with the Bogotá Philharmonic Orchestra and the Colombian National Symphonic Band. He held the saxophone section leader's position in this currently inactive ensemble for 31 years. Likewise, he is the founder of the Bogotá Saxophone Quartet, known for its extensive experience as a preserver and diffuser of traditional Colombian musical rhythms'.

The composer wrote this *Primera Suite Latinoamericana* (First Latin American Suite) during the pandemic and created an alternative repertoire that succeeds on all woodwind instruments. Each movement is in the same tripartite form. The first movement is a Cuban *danzón*, where the accompaniment has the background over an exotic and lyrical section in the alto saxophone, exhibiting the *cinquillo* and the *clave* underneath the cantabile B section. The second movement is a Colombian-Venezuelan *vals pasaje*. Here, the soprano saxophone presents a joyful and nostalgic memory of the composer's son's childhood. The finale is an homage to "Pelé," his soccer idol, in a vivid and energetic Brazilian *choro*. There is percussion accompaniment in all movements, such as *claves*, *capachos* (Venezuelan shakers), and *pandeiro* (a Brazilian tambourine).