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11-13-2022

## Senior Recital: Samantha Simmons, Saxophone; Lu Witzig, Piano; November 13, 2022

Samantha Simmons Saxophone

Lu Witzig Piano

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**Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music**

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**Senior Recital**  
**Samantha Simmons, *Saxophone***  
**Lu Witzig, *Piano***

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**This recital is in partial fulfillment of the  
graduation requirements for the degree,  
Bachelor of Music Education.**

**Kemp Recital Hall  
November 13, 2022  
Sunday Afternoon  
4:00 p.m.**

**This is the fifty-seventh program of the 2022-2023 season.**

## Program

Please silence all electronics for the duration of the concert. Thank you.

Brilliance for Alto Saxophone and Piano (1974)      Ida Gotkovsky  
(born 1933)

1. Declame
2. Desinvolte
3. Dolcissimo
4. Final

Saudade Study (1999)      Nathan Edwards  
(born 1982)

~ **Brief Intermission** ~

Fantaisie Brillante on Themes of Carmen (1875)      Georges Bizet  
(1838-1875)  
arranged by Iwan Roth & Raymond Meyla

### Notes from the University of Washington: Brilliance

*Brilliance*, is a piece written by the French composer Ida Gotkovsky. The piece itself is a four-movement work. *Declame* is written in an improvisatory style, revealing an exotic as well ' as a declarative theme. *Desinvolte* is a humorous and mischievous theme that contrasts effectively with the first movement. *Dolcissimo* is a linear and tender movement in which the colors of the timbres succeed upon one. another in an expression of tender passion. *Final*, a prestissimo movement, is a virtuosic theme that incorporates the nuances of dynamism and rhythmic complexity in an impetuous dialogue between piano and saxophone and culminates in strength and joy

### Notes from the composer: Saudade Study

Prior to writing this piece, I experienced a series of dreams that were foggy and undefined, leaving me with a feeling that was difficult to pinpoint. The dreams prompted me to search for a word to best define this lingering emotion. In the process, I discovered the intriguing Brazilian Portuguese word, *saudade*, which translates as, "A deep emotional state of melancholic longing for a person or thing that is absent." This piece strives to capture the feeling of when specific details of a memory are elusive, but the emotions linger. The melody of the saxophone and harmony of the electronic instruments are blended and blurred through use of delay and reverberation in order to communicate this mood. Additionally, the saxophonist can rearrange their melodic phrases over the fixed electronic recording in order to create variability in the structure of each performance. The listener is invited to ease into the ambient texture of the piece and is encouraged to explore their own sense of *saudade*.

### Notes from Illinois State University: Carmen Fantasy

*Carmen Fantasy* is a fantasy on themes from the opera *Carmen* by Georges Bizet. The includes many of the famous melodies and themes within this opera as well as creates its own variations on these themes. To begin the piece, after a short introduction by the piano, suggesting the doom that is sure to follow, the saxophone enters and quickly introduces what sounds like an improvisation not heard by the piano. It suggests the fluttering of a bird (*Carmen* sings that "love is like a bird that flies when you try to catch it"). Shortly after this, there is the menacing "Fate Motive," which is repeated throughout the opera as an omen of death. The famous *Habanera* is played straight, without the impromptu quality of the previous section, but in the repeat, the saxophone plays variations on the theme over a traditional orchestral background. After this comes *Les Dragons d'Alcala*, a military number which was an *Entr'acte* in the opera; that is, an unsung interlude between acts. Then, while the orchestra plays the *Song of the Toréadors*, the flute improvises rapidly, and the work comes to a rousing close.