Department of Music

Graduate Artist Recital
Spring 1984

presents

BENJAMIN G. ROHRER, Saxophone
B.M. 1979, North Texas State University

assisted by

FREDA PROCTOR, piano and organ
STANLEY FINCK, marimba
FRANK SIDORFSKY, clarinet
DONNA BAKKE, violin
ROGER MUSE, piano

April 3, 1984 All Faiths Chapel
8:00 p.m.

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
MASTER of MUSIC

PROGRAM

Rigaudon .................................. Jean-Phillipe Rameau
(1683-1764)
arranged by Sigurd Rascher

Sonata .................................. Paul Hindemith
(1895-1963)
Ruhig Bewegt
Lebhaft
Sehr Langsam
Lebhaft

Parable XI for solo alto saxophone .......... Vincent Persichetti
(born 1915)

Divertimento for marimba and saxophone .......... Akira Yuyama
(born 1932)

INTERMISSION

Sonata .................................. Arcangelo Corelli
(1653-1713)
Preludio
Allemanda
Sarabanda
Giga

Music for Tenor Saxophone and Piano .......... M. William Karlin
I
II
II

Quartet op. 22 .................................. Anton Webern
Sehr fssig
Sehr Schwungvoll

(born 1932)
(1883-1948)
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A MASTER'S SAXOPHONE RECITAL

and

LECTURE RECITAL

by

BENJAMIN G. ROHRER

BME from NORTH TEXAS STATE UNIVERSITY

A MASTER'S REPORT

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC
Department of Music
Kansas State University
Manhattan, Kansas

1984

Approved by:

[Signature]

Major Professor
LECTURE RECITAL

-Topic-

A comparison between the saxophone concertos FANTASIA by Heitor Villa-Lobos, and SCARAMOUCHE by Darius Milhaud.

Featuring-

Benjamin G. Rohrer, Alto & Tenor saxophone

and

Connaitre Miller, Piano
BIBLIOGRAPHY


The following outline was used as an aid for discussion in this lecture recital:

I Statement of purpose
II Description of Milhaud's and Villa-Lobos' backgrounds
III Comparison of the composers
IV Description of the concertos
V Comparison of the concertos

The purpose of this recital was to show there are similarities between these two concertos. In order to accomplish this, much background material had to be researched. Not only were descriptions and comparisons of the concertos essential, but also of the composers themselves.

Investigation disclosed common interests and similarities between Milhaud and Villa-Lobos. (The two men did meet, in 1918, when Milhaud visited Brazil.)

In order to analyze their concertos, concentration was centered on the key elements of each piece. Those elements found to be important were: tonal centers, form, melody, harmony, and rhythm. At one time or another each of these elements is highlighted by Milhaud and Villa-Lobos in their respective pieces. Excerpts were played from the two concertos to further illustrate the conclusions.
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and

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BME from NORTH TEXAS STATE UNIVERSITY

An abstract of a Master's Report

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

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Kansas State University

Manhattan, Kansas

1984