



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Thursday, October 15, 2026 • 7:00 PM

**JEREMY
RUTHRAUFF,
SAXOPHONES**

Faculty Artist Series

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

Thursday, October 15, 2026 • 7:00 PM

Allen Recital Hall

JEREMY RUTHRAUFF, SAXOPHONES

Faculty Artist Series

SHARON R. PETERSON, PIANO

PROGRAM

Impressions

Dreams, Myths, and Nocturnes

A portrait of French musical imagination, 1900–1960

Maurice Ravel (1875–1937); arr. David Walter (b. 1958)

Sonatine M. 40 (1903–1905)

I. Modéré

II. Mouvement de menuet

III. Mouvement de menuet

III. Animé

Florent Schmitt (1870–1958)

Songe de Coppélius Op. 30, No. 11 (1908)

Claude Debussy (1862–1918); arr. Vincent David (b. 1974)

Rhapsodie L. 98, CD 104 (1901–1911)

Alfred Desenclos (1912–1971)

Prélude, Cadence et Finale (1956)

Florent Schmitt (1870–1958)

Légende Op. 66 (1918)

Claude Debussy (1862–1918)

Syrinx (1913)

Fernande Decruck (1896–1954)

Sonata in C-sharp minor, Op. 73 (1943)

I. Très modéré, expressif

II. Noël

III. Fileuse

IV. Nocturne et rondel

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

BIOGRAPHIES

Jeremy Ruthrauff is a Chicago-area saxophonist whose work spans concert music, jazz, and experimental performance. He has appeared with the Chicago Symphony Orchestra, Lyric Opera of Chicago, the Grant Park Festival Orchestra, Ravinia Festival, Joffrey Ballet, Chicago Opera Theater, the Milwaukee Symphony Orchestra, Chicago Sinfonietta, Eighth Blackbird, and Fulcrum Point New Music Project.

A committed advocate for new music, he has commissioned and premiered works by composers including John Harbison, Louis Andriessen, Mark-Anthony Turnage, Franco Donatoni, and Jacob TV. His recital repertoire ranges from Bach, Schumann, Debussy, and Villa-Lobos to Berio, Stockhausen, Takemitsu, Glass, and Reich. His programs also extend beyond the traditional concert repertoire, encompassing music by Astor Piazzolla and John Coltrane, Eric Dolphy's celebrated alto saxophone solo on "Tenderly," and free improvisation.

He teaches at DePaul University, Concordia University Chicago, Harper College, and the First Conservatory of Music.

Sharon R. Peterson is a collaborative pianist, organist, and lecturer at North Park University, where she teaches Nordic art song. She has served as a pianist and rehearsal pianist with the Chicago Symphony Chorus since 1978. She also collaborates with the North Shore Choral Society and has worked with the Chicago Symphony Singers, Lyric Opera Chorus, Roosevelt University, and students at DePaul University and Northwestern University.

Peterson holds degrees in piano performance from North Park College and piano accompaniment from Northwestern University. After seven years of living and working in Sweden and Norway—including service as staff accompanist at the Royal Academy of Music in Oslo—she developed a specialty in Scandinavian piano and vocal repertoire. She has been the collaborative pianist for the Frederick L. Hemke Saxophone Institute since its founding in 2013, and remains active as an organist and recital collaborator throughout the Chicago area.

PROGRAM NOTES

Maurice Ravel (1875–1937); arr. David Walter (b. 1958)

Sonatine M. 40 (1903–1905)

Maurice Ravel's *Sonatine* (1903–1905) is a jewel-like three movement work in which classical poise meets luminous harmonic color. In its crystalline surfaces and fleeting shifts of atmosphere, Ravel's *Sonatine* offers an opening image of French musical imagination at once disciplined and dreamlike. The opening *Modéré* follows a compressed sonata design, while the *Mouvement de menuet* transforms the dance's courtly profile through delicately inflected harmony and phrasing. In the finale, *Animé*, Ravel turns compact motives into a brilliant, toccata-like rush. Though modest in scale, the work demands exceptional precision; its unity arises from subtle motivic links and Ravel's exquisite control of color and form.

Florent Schmitt (1870–1958)

Songe de Coppélius Op. 30, No. 11 (1908)

Florent Schmitt's *Songe de Coppélius* (1908) is a strikingly evocative work for tenor saxophone and piano, written during the instrument's early emergence as a serious concert medium. Its title refers to *Coppélius*, the uncanny figure associated with E. T. A. Hoffmann's 1816 German Romantic tale of psychological horror "*Der Sandmann*"—a world of illusion, automatons, and uneasy fantasy. The music feels dreamlike, shadowed, and subtly unstable, hovering between lyricism and mystery. Schmitt's language is distinctly French and early modern in spirit, yet warmly expressive rather than austere. Long, singing phrases give way at times to agitation and brilliance, creating a vivid contrast between introspection and theatrical flair.

Claude Debussy (1862–1918); arr. Vincent David (b. 1974)

Rhapsodie L. 98, CD 104 (1901–1911)

Commissioned in 1901 by Boston patron and amateur saxophonist Elise Hall, Claude Debussy's *Rhapsodie pour orchestre et saxophone* occupies a formative place in the instrument's concert history. Debussy completed a version for saxophone and piano in 1911 but left no completed orchestration. After his death, Jean Roger-Ducasse orchestrated the accompaniment. The resulting version received its premiere in Paris on May 14, 1919, with André Caplet conducting and Yves Mayeur as soloist.

In the piano version heard tonight, the reduced texture does not diminish the work's refinement; instead, it foregrounds the intimate give-and-take between the saxophone's flexible line and Debussy's harmonically suggestive accompaniment.

Alfred Desenclos (1912–1971)

Prélude, Cadence et Finale (1956)

Written in 1956 at Marcel Mule's request for the Paris Conservatoire competition and dedicated to Mule, Alfred Desenclos's *Prélude, Cadence et Finale* has become a cornerstone of the saxophone repertoire. Its three connected sections combine long-breathed lyricism, technical brilliance, and a richly colored harmonic language.

The work belongs to a pivotal period in French saxophone culture. Mule had established the saxophone class at the Paris Conservatoire in 1942, and the 1956 competition that featured Desenclos's work formed part of that developing institutional tradition. Frederick L. Hemke, who studied with Mule, became the first American to earn the Conservatoire's Premier Prix in saxophone that same year. This marked a milestone for American saxophonists and helped broaden the instrument's international profile.

Florent Schmitt (1870–1958)

Légende Op. 66 (1918)

Florent Schmitt's *Légende*, Op. 66 (1918), was conceived as a lyrical concert piece for alto saxophone and orchestra, and it also exists in a composer-sanctioned version for saxophone and piano. Dedicated to Elise Hall, the work remains one of the most significant early twentieth-century works in the saxophone repertoire, valued for its rhetorical breadth, harmonic color, and virtuosity.

In the piano version, the intimacy of the setting brings Schmitt's coloristic writing into especially sharp focus. Shifting harmonies and rhapsodic phrasing create an atmosphere often described as Debussyan in its opening sonority and impressionistic in its overall effect. The piano does more than accompany: it shapes the texture and landscape against which the saxophone sings with flexibility and warmth.

Légende reveals the saxophone's capacity for eloquence, refinement, and expressive color, unfolding through subtle drama rather than overt display alone.

Claude Debussy (1862–1918)

Syrinx (1913)

Claude Debussy composed *Syrinx* in 1913 for solo flute, originally under the title *La Flûte de Pan*, as incidental music for symbolist writer Gabriel Mourey's dramatic staging of his poem *Psyché*. Louis Fleury performed the work in the original production, and it later entered the repertoire under the title *Syrinx*.

The title evokes the Greek myth of Pan and Syrinx: as the nymph attempts to escape Pan's lustful pursuit, she is transformed into reeds, from which Pan fashions the instrument that bears her name. The music does not narrate that story directly. Instead, a solitary melodic line emerges from silence and moves freely through shifting color, shadow, and repose. On soprano saxophone, its fluid pacing and flexible tonal direction invite an especially intimate exploration of line, breath, and silence.

Fernande Decruck (1896–1954)

Sonata in C-sharp minor, Op. 73 (1943)

Fernande Decruck's Sonata in C-sharp minor, Op. 73 (1943), composed in 1943 and dedicated to Marcel Mule, is among the most compelling works in the classical saxophone repertoire. Decruck produced versions for saxophone or viola with piano, and for saxophone or viola with orchestra. The work's multiple scorings reflect the flexibility and vocal character of its melodic writing.

Across its four movements, the Sonata combines Romantic breadth, richly chromatic harmony, and French clarity of gesture. The opening movement, (*Très modéré, expressif*), projects a broad, impassioned line; the second, *Noël*, draws on the traditional French carol "Noël Nouvelet" (also perhaps a nod to the composer's Christmas Day birth in 1896) and provides a melancholy, reflective point of repose; *Fileuse* brings quicksilver motion and virtuoso lightness; and the final *Nocturne et rondel* returns to the work's darker, more nocturnal world.

Notes by Jeremy Ruthrauff

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October 24 • 7:30 P.M.
Gannon Concert Hall
DePaul Concert and Chamber Choirs

November 2 • 7:30 P.M.
Gannon Concert Hall
DePaul Percussion Ensemble

November 3 • 7:00 P.M.
Allen Recital Hall
**DePaul Wind/Mixed Chamber
Showcase I**

November 4 • 7:00 P.M.
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**DePaul Wind/Mixed Chamber
Showcase II**

November 6 • 7:30 P.M.
Gannon Concert Hall
DePaul Concert Orchestra

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October 23 • 7:00 P.M.
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Randall Scarlata, baritone

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October 24 • 11:00 A.M.
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Randall Scarlata, baritone

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