



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 21 March 1998 at 7:45 p.m.

Jason Hayward, saxophone
Mark Barter, piano

Concertino da Camera (1935)

Allegro con moto
Larghetto/Animato molto

Jacques Ibert
(1890-1962)

Abstract (1998)

Jason Hayward
(1973-)

Sonata (1937)

Allegro
Vivace
Adagio/Presto/Adagio/Presto molto vivace

Bernhard Heiden
(1910-)

Scaramouche Suite (1939)

Vif
Modéré
Brazileira

Darius Milhaud
(1892-1974)

Petty Harbour Groove (1998)

Kieran Adams, drums
Chris Whitt, bass
Patrick Boyle, guitar

Jason Hayward

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

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Concertino da Camera

Jacques Ibert's "little chamber concerto" is considered by many to be the first great work in the concert repertoire for solo saxophone. Although the accompaniment was originally scored for a chamber orchestra of eleven instruments, it is most often performed with piano, presenting an exceptional challenge for the typical ten-fingered pianist. The piece was dedicated to saxophone virtuoso Sigurd Rascher and remains one of the most frequently performed works for saxophone.

Abstract

Abstract for Solo Saxophone is a musical portrait of the tremendously complex psyche of the great poet and thinker, Mark Turner. It was written in a stream-of-consciousness style and very much resembles a written-out improvisation which, according to Turner, subjects the sub-conscious to a more conscious rendering. *Abstract* presents various melodic ideas that constantly evolve throughout several main sections which vary in style and build in intensity.

Sonata

German-born composer Bernhard Heiden moved to the United States in 1935 and settled in the Detroit area where he met saxophonist/teacher Larry Teal. Their friendship was influential enough on the composer that he wrote several works for saxophone, the *Sonata* being the first. Saxophonists often have to be careful when referring to these works because many people seem to confuse the composer with a much earlier Haydn and ask interesting questions like: "You mean... he actually wrote for saxophone?"

Scaramouche Suite

Among Milhaud's most popular music is the *Scaramouche Suite* (not to be confused with Donald Buell's *Scare-a-moose Suite*). Originally written for piano duo, the Suite is formed from the composer's incidental music for a children's play and makes use of folk-tune and nursery-rhyme fragments, particularly in the lively opening movement. The second movement has more romantic pretensions leading to the final excursion to South America for the last movement.

Petty Harbour Groove

This piece is inspired by a magical town, not far from here, that the composer has actually never visited but only dreamed about. It must be magical because many groovy people came from this town even though it is not a Great Big place. The composer truly believes it is also magic that a lovely song-Byrd brought him this tune from amongst the many fine tunes that float in the ocean breeze at Petty Harbour.