



Donald F. Cook Recital Hall
M.O. Morgan Building
Monday, 13 April 1998 at 7:00 p.m.

Renée Raymond, saxophone
Leslee Heys, piano

Sonatine Sportive (1943)

- I. *Lutte*
- II. *Mi-temps*
- III. *Course*

Alexandre Tcherepnine
(1899-1977)

Sarabande et Allegro (1962)
for saxophone and piano

Gabriel Grovlez
(1879-1944)

Sonata, Op. 19 (1945)

- I. *Vigor*
- II. *Tranquility*
- III. *Gaiety*

Paul Creston
(1906-1985)

Comments of the Composer

As its title indicates, this Sonatine attempts to adopt to music the surprise elements of Sports.

I. Boxing

Let us imagine that the interpreters are boxers. They face each other. The pianist is on his defensive (characterized by D and equal eighth notes). The saxophonist attacks and tries to reach this D (eighths and sixteenths). At the moment when he is dangerously near, the pianist retreats to C. Changing tactics, the saxophonist attacks by leaps. The pianist continues to retreat and when he arrives at A Flat, he makes an attack, thus forcing his adversary to defend himself. The fight continues, but the saxophonist, aware that the pursuit is in vain, barricades himself at the high F Sharp, while the pianist is on the low C Sharp. Then the adversaries continue the fight until they reach together the final D.

The public serves as arbitrator and must decide who is the winner.

II. Mi-temps

This larghetto represents the rest that two players are taking in the midst of a competition.

III. Race

In this part, conceived in the form of a canon, it is the saxophonist who leads; the pianist is trying to surpass him. At the beginning, the distance between the two interpreters is that of two measures and an interval of a minor third. Gradually the distance is shortened to one measure and the interval to a major second, then to become half of a measure and a minor second.

The interval remains the same, but the distance now is reduced to the value of a single eighth note.

Then the pianist nearly attains the A of the saxophone, who immediately escapes in an accelerated movement (accomplished in sixteenth notes). This effort will cause him to stop at the B Flat. The pianist is surprised and prepares to profit of this enfeeblement. Will he be the winner because his opponent finishes with the delay of two eighth notes? Or is it rather that the saxophonist, after having reached the goal, but unable to stop, has bypassed the goal by two eighths, and thus been made the winner?

In this case there would be no real winner and no real loser.

*I would like to dedicate this performance to my biggest inspiration, my brother Marc,
whose encouragement and support helped me discover my passion for music.*



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Corey Ralph, baritone

Leslee Heys, piano

Sento nel Core

Alessandro Scarlatti
(1649-1725)

Caro mio ben

Giuseppe Giodani
(1743-1798)

Redenta La Calma

W.A. Mozart
(1756-1791)

Das Wondern

Danksagung an Dem Bach

Wohin

from *Die Schöne Mullerin*

F. Schubert
(1797-1828)

L'Anguille

Carte-Postale

Avant le Cinéma

from *Quatre Poèmes*

Francis Poulenc
(1899-1963)

The Vagabond

Whither must I wander?

Bright is the ring of words

from *Songs of Travel*

R. Vaughan Williams
(1872-1958)