

Donald F. Cook Recital Hall
M.O. Morgan Building
Wednesday, 5 April 2000 at 8:15 p.m.

Dameian Walsh, alto saxophone

Leslee Heys, piano, harpsichord

David Humphrey, marimba

Jane Leibel, soprano

Heather Tuach, cello

Sonata No. 6

Adagio ma non tanto
Allegro ma non troppo
Siciliano
Allegro assai

J.S. Bach
(1685-1750)

Divertimento (1968)

for alto sax and marimba

Akira Yuyama
(1932-)

INTERMISSION

Six Songs of Sundry Sorts (1995/96)

The Little Mouse
Fry's Letter
Evening Song
Love's Caring
Futility
O Little Town of Houffalize

Elwood Derr
(1937-)

Sonata for alto sax and piano, op. 19

With vigor
With tranquility
With gaiety

Paul Creston
(1906-1985)

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

PROGRAM NOTES

Sonata No. 6

Bach's 6th sonata, transcribed by Marcel Mule for saxophone, is a chamber work originally for flute, harpsichord and obligato. Moving through a slow adagio to a medium allegro non troppo and weeping siciliano, the piece concludes with an exciting allegro assai. A fine example of baroque music for wind instruments and as Bach transcribed much of his music for several instruments, this transcribes very well for saxophone.

Divertimento (1968)

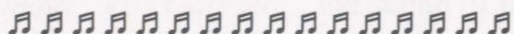
The sax and marimba are very versatile instruments open to great explorations. The idea of combining these two instruments was therefore most appealing and challenging for the composer. Written in 1968 for Keiko Abe, *Divertimento* is a one movement rondo in variation style and features both instruments in expressive, lyrical, dynamic and witty roles. This piece is one of few which employ, during a brief section, the use of six mallets.

Six songs of sundry sorts (1995/96)

Six Songs of Sundry Sorts, by the Michigan composer Ellwood Derr for soprano, obligato saxophone, and piano follows the maturation and corruption of human relationships. The innocence of "The Little Mouse," the plutonic love of "Fly's Letter," the romance of "Evening Song," and "Love's Caring" all lead to inevitable loss in "Futility," and finally to corruption in "O Little Town of Houffalize." This work is unique in its use of the saxophone to mimic and support the human voice, thus fulfilling Adolf Sax's original intentions in its design. A powerful work, *Six Songs* is a telling reminder of the human condition.

Sonata for alto sax and piano, op. 19

Entirely self-taught and fiercely independent, Paul Creston developed his style free from any one school of musical thought. He used rhythm as a cornerstone for composing and often emphasized shifting sub-divisions of regular meters. This is considered one of the premier sonatas written for saxophone in the 20th century. The first movement begins with short motivic ideas which gradually expand to reveal song-like melodies in contrast to his rhythmic motifs. Expressive and lyrical, the second movement shows in contrast to Creston's rhythmic concepts his ability to use flowing melodic lines to create beautiful music. The final movement, virtuosic for both sax and piano uses singable dance melodies in a rondo form.



I would like to extend my sincere appreciation to all of the professors that I have had the pleasure of studying under in my pursuit of my musical goals, and I have definitely gone somewhere. My greatest inspirations have and always will be my family without which I never could have done any of this, and I would like to dedicate this recital and this degree to them. You deserve all this and more.

Dameian